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#48

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"It's important to me to look and be punk."- Anonymous

From the Editor Rich Black

Hey ya!

Another breathless, unholy issue together and I need a beer or two (or three)....but for the time being, that's gonna hafta wait.

Okay, first of all, if you read the black box just below this rant, you'll see that we're looking for interviews and features. Read the guidelines; it's an experiment for now, and very similar to what *MRR* does as far as interview submissions. We'll see what happens.

Recently, LaLumia from The Record Connection handed me the book *High On Rebellion* (Yvonne Sewall-Ruskin, Thunders' Mouth Press, 841 Broadway, Fourth Floor, New York, NY 10003, 288 pages), an extensive portrait of Max's Kansas City, legendary home to the androgenous New York underground art scene in the '60s and '70s. An exhaustive collection of interviews with hundreds of models, filmmakers, record execs, and punk rockers (Lou Reed, John Waters, Legs McNeil, and LaLumia himself are some), the book is a gossip-filled tribute to Max's owner Mickey Ruskin by ex-wife Yvonne Sewall-Ruskin.

The voyeuristic glimpses into a sex, drugs, n' booze lifestyle that killed more than a few regulars is discussed in detail, all converging in the infamous back room where Warhol held court. It's a little wearing, but still very cool.

Okay, **CREEPY** time! I'm looking for a **REAL** haunted house somewhere on Long Island with frequent paranormal activity. This is not a joke. My friend Leo and I (the core members of wannabe noise sculpturists Vaginal Cleansing Ritual -- that's V.C.R. for short) are looking to get an audio recording of paranormal activity for a composition we've been brainstorming. We're also interested in ghostly photographs and the like. If you like, we'll even sign something stating that we will not divulge your identity or location of the haunting to **ANYONE**. We're basically just looking to document any strange activity. Again, this is for real. Can anyone help us out? Call me! Okay...I'm tired. See ya next time.

WANNA SEND US AN INTERVIEW?

We're experimenting a bit here. *Under the Volcano* is looking for high-quality interviews to publish. We like many genres of music, but Punk Rock generally sets our loins on fire. Call or email us first about your interview ideas. We'll require hearing the band first of course, and have some simple guidelines (below) once you get the go-ahead. Remember, there are no guarantees -- we're kind of dicks about the right "mix" of bands for a particular issue, and hafta REALLY like what a band is doing to run a feature.

INTERVIEW GUIDELINES

Please make the interview informative, interesting, and maybe even funny; questions like "What are your influences ?" are a NO NO! Allow the band's personality to shine through, and don't forget to mention the band's current release. Please follow the general Q&A format within these pages. Do NOT type in all captial letters, and please include an introductory paragraph that runsbetween 150-200 words. Interviews are to be send by EMAIL ONLY. Cut n' paste the interview into the body of the email, as we will not accept "attached files." Send tons of band photos and graphics, which will not be returned. Yeah, I know, all these rules...tough shit.

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Columns

Well, winter weather has finally settled in, and the bike trails have been shut down in order to make way for all the trigger happy hunters. Which is sort of lame, but I guess I'd rather be safe than sorry. I mean that would be just my luck, getting shot dead doing something I really enjoy by someone who participates in an activity that I refuse to consider an honorable sport. Not to mention getting taken out by something I've never been fond of, guns!

Black recently was asking my opinion about having some LInbred shoot up the worst record of the issue. I was like "NAH! Guns aren't decadent." Guns are so typical it's sad -- everyone has this instant reaction to shoot first and ask questions later. Not to mention all the asshole rednecks, white trash and gangstas that used to threaten all us punks back in the day. "I'll shoot you, ya fukinphreak!" Rich thought trigger happy white trash would be funny, That's funny unless you're the person who has six or seven houseloads of those fuckers living on your street.

Anyway, I would've taken my bike to the old BMX and M/X tracks that used to wind through the woods behind my neighborhood, but they've been ruined. Last fall I noticed that the trails were loaded with construction debris -- insulation and crap like that. Asbestos shingles, regular food garbage and some nice ol' rats. No they weren't chipmunks or squirrels, we're talking RATS! Big ass rats. I managed to steer around a lot of the shit and found an open clearing and guess what was laying on the ground there? Shotgun shells. The circle is complete.

This just says a lot about the community that I live in. These people have always to a large degree disgusted me. They're self absorbed slobs who don't ever see themselves as shit stinkin' rats. They'll throw their trash in the woods but still blame the "niggers" for bringing the neighborhood down. Their kids will piss on your hedges when no one is looking, but that's not a problem, it's all the spick-n-spans and slants. These people never give any thought to the significant role that they play in fucking things up.

Which brings me to one of my questions: Do you ever stop to think about the repercussions that your actions might have upon other people or on this planet? I don't care whether you're punk rock, hip hoppin' or a hobo. If you don't even take a second to do that, you're still sailing on the same doomed ship that you were on before you ever heard Black Flag, Crass or Public Enemy for that matter.

As hard as you might find this to believe, the Military, Politicians, Cops, and Multinational Corporations aren't the only people fucking up this planet. You play a role in this as well! The dickheads from around the corner who don't pick up the dog shit that their Marmaduke crapped out in front of your house are also part of the problem. It's all the little daily "Why should I give a fuck about them" that add up to the greater hole (no pun intended).

I've worked retail for quite some time now and I've come to understand the darkside of humanity. I can, to some extent, understand why some people wanna blow up Government buildings, or shoot politicians, lynch drug dealers, or much worse blow airplanes off the radar. I also understand why people on a global scale have thrown away their thinking caps as well. Why? because life seems so much easier.

It's scary when giving up and throwing in the towel is the one solution so many people from different walks of life have all agreed upon as being the only solution. I mean, how can you go on after that? Why bother even getting up in the morning or going to work? If it's all for nothing? Stay in bed!

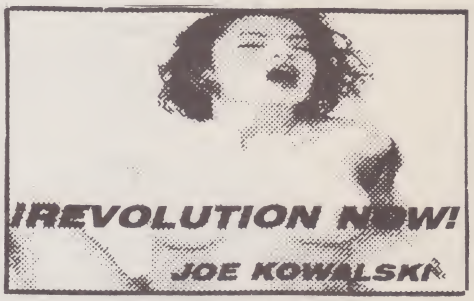
Unless you still believe there is something salvageable. The dream hasn't completely been beaten to a grain of sand. Maybe there is a piss trickle of hope still left in that belly of yours, waiting to lead the flood. That's something I gotta search for on a daily basis. That's what you gotta search for. Otherwise, this all must and should come to an end, and when it does I don't want to hear anybody whining "I should have done more with my life." You had your chance and what did you do with it? Blamed the "niggers". That's just pathetic!!!

Other things: One of my favorite magazines trashed us bit, or at least tried to hurt our feelings by drawing a parallel between us and the X-Games. Which to me is kind of neat. I have absolutely no problem with kids who sk8, BMX / freestyle, snowboard. I own a bike, I ride. I own a sk8board and after 15 years of sk8n I still only can land three tricks. So I'll be the first to say I'm rather hopeless, but I'm going to focus on the things that were undeniably positive about sk8n.

I got introduced to a lot of good music from other kids who would sk8 and freestyle. Plus, when I was at my peak I was rather healthy. Now I ride because I resemble an amoeba. I make the Wretched Ones look sexy. If I shave my head bald people ask me "Weren't you the fat guy on the *Young Ones*?" So I'm actually glad to see some health conscious punks out there who actually plan on fighting the good fight for life, rather then dropping dead of a heart attack in their mid 30s or ODing when they're 25. I mean, **you** decide for yourself which is more admirable. I'll be the first to admit there are a lot of bad health scenarios intertwined with this zine, a lot of substance driven demons and what have you. So, for someone to put us on the level of Matt Hoffmann (who I met in '87 during the Skyway tour -- cool guy!) is nice. Inaccurate as all hell, but still nice. Like I said earlier, I can do three sk8 board tricks which are very unimpressive, but if you consider me a Tony Hawk or Steve Caballero, cool!!

So I have to say thanks to Mr. Wiseass critic; your attempts at ruining my day actually made me smile. I don't think I'll ever run into you at the trails, but I guess you should still keep reviewing everybody else's zine and telling the world about how much more punk you are then them. See for me, I'd rather ride trails then ride on someone else's coat tails. That's lame!! But if that's what you gotta do to prove you're more punk rock, and if that's what makes you feel good, why should I stand in the way of your happiness?

Additional info, just in case you actually give a shit: Last issue I wrote about a massive corporate get-together hosted by Procter & Gamble designed to get all the big guns brainstorming on how to squeeze the most $$$ out of the cyberspace frontier. The article that I cited as a source claimed P&G were the corporation with the biggest advertising budget. Actually the verdict on that is still out, because I was reading some info from *Advertising Age* that was in the latest issue of *Adbusters*, and it seems the toss up is between P&G and GM. GM's budget for the US in '97 was 3.09 billion. Adbusters went one step further by factoring that 3.09 billion /4.7 million cars =$655 spent by GM on advertising for each car sold. Which to me is kind of interesting, especially when you think about all the slumps that the auto industry claims to be in time and time again. If this sort of information interests you check out www.adbusters.org



WAX ON, WAX OFF,
GO WAX YER FUCKING ASS...

In all the wasted time I've devoted to this column, the thought occasionally occurs to me to give people a different perspective on music that expands beyond the usual spectrum of "trends" represented by whatever trite fashion happens along the way. In the age of interconnected media and the assimilation of the masses by such a huge network, there is no joy in saying that it was inevitable.

Then again, more and more often I find myself running into people on Long Island who are way up there on the coolness scale when it comes to their musical knowledge and we all know that knowledge equals POWER. Therefore it is with great pleasure that I give you (in no particular order of preference) some reviews of the rump-shakin' tuneage being spun lately on my old Victrola. Guaranteed to to melt the rabid spine of a Porcupine Nine, they're all worth seeking out - that is, if you know where to look first...

1) **BIG NURSE** "Hey Hey" b/w "Tied Up" *(Heat Blast Productions, released 1989)*. This barely known trio from Asbury Park, NJ put out this amazing 7" and appeared on a few comps before wallowing into obscurity. The A side kicks up the amperage on a supersonic chase through Suicideville, USA and rates high as one of the unheraled classic Punk ROCK songs that "should've, would've, could've" but unfortunately ever did. The flip of this one swirls around with a addictively hypnotic ROCK sound and background screams of the criminally insane thereby contributing more madness to the mayhem. Definitely one of the most nihilistic records I've come across...

2) **THE HUNS** "Destination Lonely" *(Rock 'N' Jazz, released 196????)*. The original single from this Chicago based band must be worth at least a zillion bucks by now (the copy I have was rereleased on *Garage Punk Unknowns Volume Five*), but for very good reason. This IS the rawest, nastiest Garage Punk song ever recorded and must be considered as one of predecessors to all the other teenage angst ridden musicians that followed. "Oh baby, you think I really care/ If I'm gone and if I'm gonna die/ The answer of this question lies in my mind." Bound to a road of

self-destruction, the Huns not only sounded as if they'd take no shit from anybody, but also dished it out in a way that could shatter your eardrums and make you swallow your pride in the process, my little bippys. Amazing.

3) **OVER THE EDGE** "Original Sound Track" *(Warner Bros., released 1979)*. Forget get about those cut 'n'dry JD movies of the 50's and 60's, this film has to be the best teenage rebellion amorality play of all time. "A kid who tells on another kid is a dead kid" !!! Not only was the movie great, but the sound track has some major vittles for those of us who know the late '70s. Cheap Trick and The Ramones are featured next to old Van Halen and Cars numbers that were a staple at ye olde record store/head shops way back when. Just remember, "it really happened"...

4) **JR. WALKER AND THE ALL STARS** "...Play Shotgun" *(Soul, 1965)*. Dance like the devil baby, cuz brother Jr. and company's down'n'dirty instrumentals had so much grease goin' down that Motown put 'em on their appropriately named Soul label. No heavy messages here, just grab your honey for the Boomerang and watch any ol' party turn into one bangin' au-go-go, better believe it baby. Yeah!!!

5) **DOT VAETH GROUP** "Armed Robbery" *(?????Available on Killed By Death #7, Redrum, 1993)*. Aha, another worthwhile obscurity. According to the KBD liner notes, this '70s Punk band from Texas put out an EP that sounds great if you "crank it ". Hell, that's the ONLY way I like it!!! Despite the murky recording, this is one kickin' tribute to the thieving element and gets me goin' with loose three chord power tripping and chants of "ARMED ROBBERY YEAH, ARMED ROBBERY YEAH!!!" Better break out the plastic gun, Slappy, we're goin' mall rat huntin', hahahahahahahahaha.....

TO BE CONTINUED???

Tales of... Lust and Woe

GREG ROSS

Here's irony for you: the French, the smelliest people I have ever had the misfortune of being around, originated the word "deodorant." I comment on this as I am forced to write my column on my way back from a trip to France after attending the MIDEM music conference. You have probably never heard of MIDEM, so let me give you a little info. MIDEM takes place in Cannes, France and is organized by the same people who put together the Cannes Film Festival. Over 12,000 people attend from all over the world. These people include the smallest labels and distributors to the most powerful people in the music business. Of course, the two don't exactly hang out at the same places, but they are all in a small area of Cannes.

Rich is always complaining that I don't write about about the music "business" itself, so I figured this was a good opportunity (and an opening to bash the French, which should never be passed up). Now, before we go any further, let me explain a little more. While some people enjoy traveling, I don't. More importantly, I hate going to France. Every cliché is true; the French are rude, arrogant, smelly and short. In fact, as far as I'm concerned MIDEM could take place in Dubuque, Iowa and I would enjoy it more. I go because it affords me the opportunity to meet with all my distributors from all over the world in one place. I can meet with potential licensees and new distributors and be home in five days.

Of course for a little label like Go-Kart, those five days are akin to the Japanese torture camps of WW2. There's the sleep deprivation, you're lucky to get one meal a day, and you probably walk seven to ten miles a day. A very relaxing trip.

For the first time, I booked my flight early enough to get on the direct flight from France to Nice. I got to the airport two hours early, and the schmooze had already begun. A lot of MIDEM is a big contest, who did better this past year, who is worth more, who is flying first class and who has been relegated to coach.

I was in the cheap seats, and as soon as the seatbelt light turned off, people started working the plane. I was convinced someone would sign a deal before the flight was over. One guy walked the aisles introducing himself to everyone reading *Billboard*, which was about three quarters of the plane.

I sat next to a guy who owns a Jazz label in LA. He blew me away. The artists he works with pay to record their albums, and pay for their own promotion (his other company). He makes a great living and honestly doesn't see how he is ripping anyone off. Upon arriving in Nice, I got on the free bus to Cannes. A taxi would cost close to $100 but that doesn't stop some. One guy whose label is in financial jeopardy and has lost millions of dollars in the past few years still gets in a limo. Must be nice.

The bus ride lasts about forty-five minutes and when we are about a block away from where we get dropped off, the bus in front of us hits someone. Instead of letting us off the bus the driver tells us we cannot get off. Of course he says this in French so most of don't understand and try to exit. The driver flipped out and yelled, again in French, so I have no clue what he said. I sat for an hour and a half in a hot bus waiting for the police to finish their investigation. We drive a block and then are finally let out. I catch a cab to my hotel. It is right across the street from the train/bus station. That's where the cheap hotels are. At least the room is clean and has a bidet. I have never used one, and have no desire, but I always feel more comfortable knowing it's there. Of course, this is France, and so there is always a problem. This time it's my phone. It doesn't work. I ask if I can move to another room and I get laughed at. "It is MIDEM, we are fully booked. We will fix phone on Monday". It's Saturday.

I walk down to the Palais which is about five minutes away. The Palais is where most of the meetings take place. It is a massive building that houses a 2000 seat performance hall, five floors of exhibits, meeting rooms, lecture halls and at least 50 bars. Booths range from simple 8 x 10 cubicles to huge, ornate structures that are nicer than most peoples homes. Finland's booth looks like a big hot tub. Japan's serves sake and sushi at one o'clock each day. In fact, countries will spend tens of thousands of dollars to reserve a huge space, then tens of thousands more on a booth just to support music in their country. Unlike the US, where Arts funding is limited, the rest of the word gives a fuck. Sweden spent about $500,000 this year to promote Swedish music, including an opening night party for about 5,000 people. It had two rooms with stages and video screens, three different theme rooms that all served free Swedish food and alcohol. They flew in some of the biggest Swedish bands, including The Cardigans and Ace of Base, to a bunch who I had never heard of but are apparently huge in Europe and Japan.

When I get to the Palais I get my badge. I check out my booth (which I am sharing with six other labels) and decide to go back to my hotel to take a nap. Of course I oversleep because stupidly I asked for a wake up call, which doesn't come through since my phone won't work until Monday.

I ran out, got a meal and headed down to the Hotel Martinez, down the road from the Palais. The Martinez starts to fill up at 8pm and keeps filling up all night. It has a huge lobby and a outdoor area. There are six to ten bars set up and they charge about $8 a beer. But that doesn't stop anyone. People are crammed in like sardines and keep drinking and drinking and drinking. It's an interesting mix and you never know who you might meet...

One night a few years ago I sat at a table with an ex-member of Black Flag and the president of Warner Bros. Germany. A few years back I booked my flight so late that I got to Cannes three days early. I was surprised how many prostitutes, drugs and homeless were there. The next night they were gone. Apparently Cannes (like New York during the Democratic National convention) tries to hide their ugly side. This year they didn't do such a good job. I passed two homeless hippies begging for change and playing an acoustic guitar. They'll have a record deal by the end of the week. I also pass a woman sitting in a car who asks if I "want a ride". I pass, but the guy walking next to me stops to negotiate.

There's always a bunch of rental woman at MIDEM -- it's obvious. A fat, balding old man shows up to the Martinez with a gorgeous, overly made up, breast implanted woman wearing a sparkly dress who just can't keep her hands off of him. This year was different though. There are bordellos all over Cannes, and I guess business was slow, because by the third night there were women "hanging out" at the Martinez who, well, just didn't fit in. They were, of course, incredibly popular and I actually watched as one guy, a distributor from the former Eastern Block, negotiated a price and left. I had a meeting with the guy the next day.

One of the sad parts about MIDEM are the people who go over looking for a big break who have no clue. Some people save all year and try to get noticed. One guy who I see every year was trying to license mix tapes he bought on the street. There is a woman who had a hit single in Italy years ago who tries to make an appointment with me every year. She claims she's a punk rocker at heart. Of course her hit single was a techno track with her "performing" phone sex.

A few years back I met Arthur Brown, from the Crazy World Of Arthur Brown. He had a hit in the '60s that I think was called "Fire". I only know him from some *MTV Flashback* thing I saw in high school. You may remember it; it starts off with a voice yelling "I am the God of Hell, and I bring you Fire". Arthur had saved up all year to go to MIDEM to try to restart his career. I have no clue if he was successful, but I know some crazy German at the Martinez claimed that song changed his life.

After being there for four day it's time to go home and not a minute too soon for me. I am exhausted and can't wait to sleep on the plane. I get up early, check out and ask the guy at the front desk to call me a cab. I have 20 minutes to catch the bus to the airport, and my bags are to heavy to walk to where the bus is. Of course, even though there is a line of cabs up the block at the train/bus station, mine comes 15 minutes after we call. We drive to where you get the bus station just in time to see the bus leave. I ask the driver how much it will cost to go the airport and he tells me 380 francs (around $80 dollars), but for me 370. What a discount -- two dollars off. We get to the airport and he tries to charge me 430 francs because I had bags. I tell him I only have 400 and he says "That's good enough," then takes my money and drives off. I'm convinced he came late so that I would have to take a taxi and I realize I am right when three other people tell me similar stories. When I get to my seat, I am thrilled to find I have no one next to me. The plane takes off, and a woman from across the aisle sits in the empty seat that I was relishing so much, moments earlier. I look over with a disapproving stare and she apologizes and tells me the man next to he smells so bad she can't take it. Do I mind if she sits next to me. How could I say no?

Shameless self promotion time: Go-Kart's Kissin' Cuzzins Weekend will take place February 26th and 27th at Coney Island High. Performing at it will be Lunachicks, Anti-Flag, Candy Snatchers, Boris The Sprinkler, Plan A Project, Doc Hopper, The Pinkerton Thugs, Two Man Advantage (that's Rich's fault) and more. Both nights will be hosted by Troma Film's star The Toxic Avenger. (there will also be giveaways from Troma each night). For more info call Go-Kart at (212) 253-2906, or Coney Island High.

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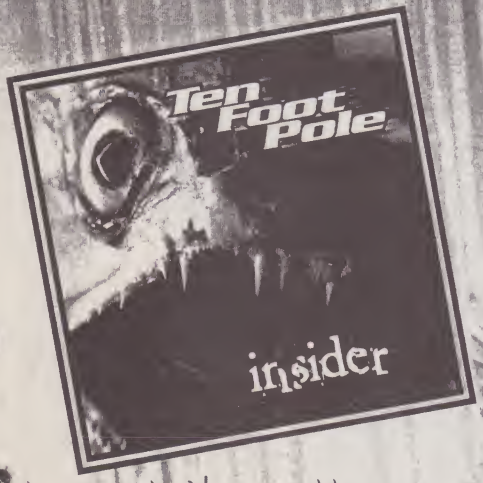

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3/03	Buffalo, NY
3/04	Toronto, ONT
3/05	Ottawa, ONT
3/06	Montreal, PQ
3/07	Quebec City, PQ
3/08	off
3/09	Burlington, VT
3/10	Portsmouth, NH
3/11	Poughkeepsie, NY
3/12	West Orange, NJ
3/13	Bedford, PA
3/14	Washington, DC
or	Richmond, VA
3/15	Carrboro, NC
3/16	Atlanta, GA
3/17	Jacksonville, FL
3/18	Orlando, FL
3/19	Davie, FL
3/20	St. Pete, FL
3/21	off
3/22	Pensacola, FL
3/23	New Orleans, LA
3/24	Houston, TX
3/25	San Antonio, TX
3/26	Austin, TX
3/27	Dallas, TX
3/28	off
3/29	Albuquerque, NM
3/30	Mesa, AZ
3/31	Las Vegas, NV
4/01	Pomona, CA
4/02	San Diego, CA
4/03	Los Angeles, CA

ENDANGERED FECES

BY RICH

*The first time I met Endangered Feces guitarist Jay Levitz, he was puking his brains up on the sidewalk outside after a show at Dr. Shay's. A punk band obsessed with the glories of excrement, Endangered Feces have become known during their nine-year tenure as one of the most excessive acts from the area; toilet paper, flappin' schlongs, and alcohol worship are main attractions at any show. Jay answered some questions for me on a snowy night in February.-**Rich***

Under the Volcano: First off: Why poop?

Jay Levitz: Well, right from the beginning, I always wanted the band to have a sense of humor and not be taken too seriously. It's all about having fun.

UTV: The band has been around a while, but just lately it seems you're attracting an audience that appreciates the band's potty humor; does this parallel the growing anti-PC climate in the underground, or did one of you guys star in an adult feature or something?

Jay Levitz: I wouldn't say that we're anti-PC. We may be a bit vulgar, but we're not really offensive or negative at all. People come to see us play because they want to have a good time.

UTV: Who began the tradition of toilet-papering the clubs you play in? Has that pissed off any club owners?

Jay Levitz: We started doing that a few years ago, and it has definitely caused a few problems with club owners...but these are the same guys that run around yelling at bands to turn down the amps. Every time I book a show with a promoter or club owner that is unfamiliar with us, I let them know way in advance that we're going to make a bit of a mess. We don't do it to be an annoyance to the club, we do it because it's a lot of fun, and it makes the audience part of the show.

UTV: There's a segment every show where drummer Pete Cronin does an a capella piece called "Cronin Go Bragh" where Pete spouts off like a drunken Irishman while holding a plunger. What was the original inspiration for the piece, aside from Pete's own life style?

Jay Levitz: Aside from Pete actually being a drunken Irishman, we love to go to Irish bars in the People's Republic of Queens. Pete used to live down the block from Yer Man's Irish Pub, and if you stop in there
on a good night, the place is full of guys that are like that all the time.

UTV: During "Cronin Go Bragh" and the band's show in general, the word "coont" gets bandied around a lot. Does that tend to disgust women, or do they seem to find it sexy?

Jay Levitz: Neither. It's all meant for a good laugh.

UTV: Has the band getting naked at shows caused any problems?

Jay Levitz: Not really. It doesn't always happen. Anyway, we don't all do it... I don't. With this beer belly, I look like the Michelin Man when I'm naked. Sometimes Bill (our singer) or John Houlihan (our"interior decorator" -- he throws toilet paper) will get naked, but it's just for a minute during the last song.

UTV: Justify the existence of a song like "Barney the Dinosaur Touched Me In My Special Place."

Jay Levitz: Justify it's existence?!? That song has as much a right to exist
as any other song. Seriously, I hate the whole "Barney" thing...all this phony happy love shit makes me sick. It's ridiculous. Anyway, if you think about it, Barney's "I love you, you love me" song is sung to the tune of "This Old Man." Remember that song?
"This old man, he played one, he played knick-knack on my thumb..."
So I wonder... what the hell is knick-knack? And what is this old man doing touching little kids?

UTV: It's well-known you have a fixation on Drew Barrymore. Why? Have you ever tried to contact her? What do you think would happen if you did?

Jay Levitz: You're making me sound like a lunatic! It's not like I'm going to stalk her or anything. Here's the whole thing – I always thought she was cute, but when I saw *The Wedding Singer* the first 50 or 60 times, I was very taken with the character she plays. I'm sure every guy really wants to be with a girl like that, so stop making me out to be a wacko. End of story. By the way, there's this other girl in this film *The Misunderstood*...Wow!

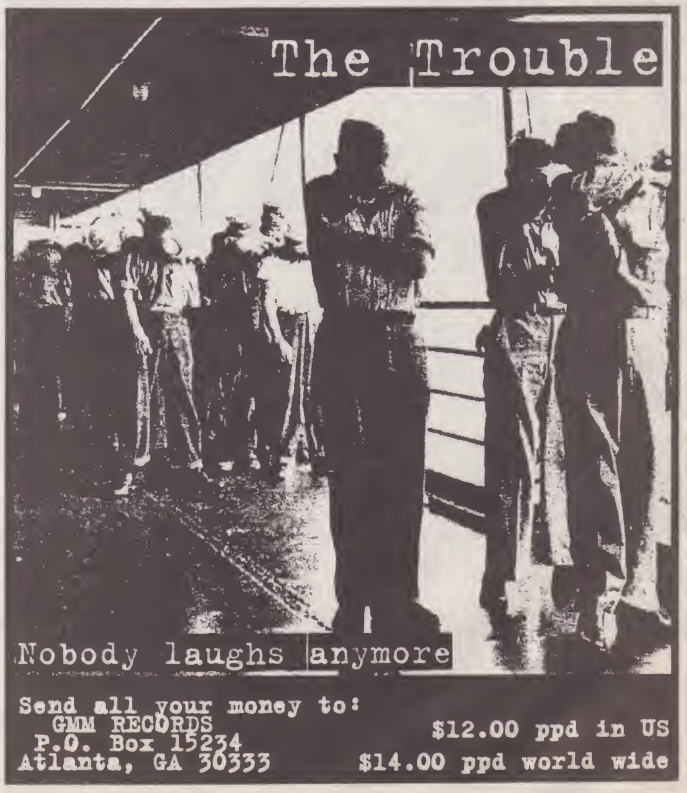
UTV: What are the band's plans for the future? Have you considered releasing another 7" or trying to get on a label?

Jay Levitz: We've always been 100% DIY, which is great, but it's really very expensive. At this point, I'd be a little more receptive to dealing with labels than I was in the past. We'll see what happens.

UTV: Anything in closing?

Jay Levitz: Yeah...I love the Punk Rock scene in Centereach, LI. It's all about everybody getting together, having fun, making friends and getting drunk. The Roadhouse is our favorite place to play. Anyway, hello and thanks to: Craig and Joe (SlopKrog), Joe and Confuzed (my favorite LI band..they rule), Reverend Thomas and *The Dirtbag Manifesto*, Mike from The Roadhouse (the best club owner on Earth), George Tabb, Giuseppe Filipazzo and Two Man Advantage. ☺

Photos by Jeff Marsala



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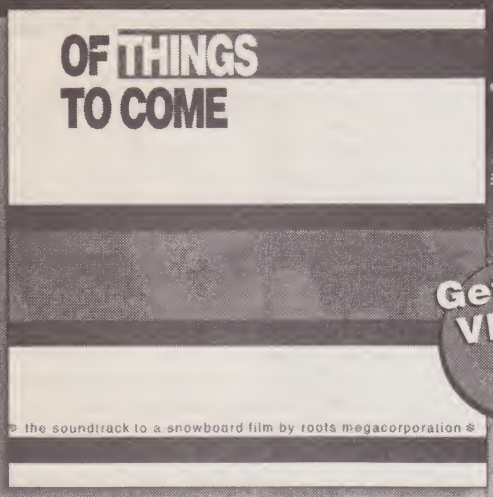

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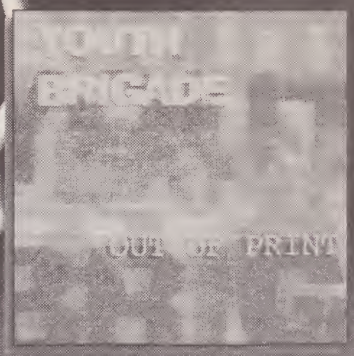

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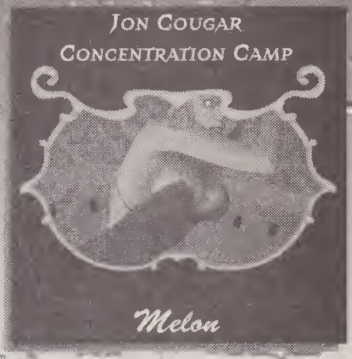

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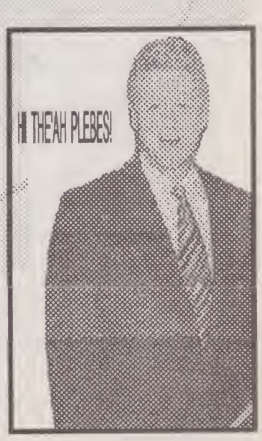
Now our leaders
Know all too well
What their people really think of them

It's rarely even announced
More than a day or two in advance
When they're coming

They slink in and out of town
In what is now treated as enemy territory
To exclusive gatherings
Of the rich and powerful
In limos with black tinted windows
The same kind of black tinted windows
That get you pulled over
If you're a regular person
With black tinted windows
On suspicion
You must be some kind of criminal
A drug dealer
Or a Gangsta'
Or something
Which is not too far
From what people suspect
Of our leaders
These days

JELLO BIAFRA

Jello Biafra, from his days as frontman for Dead Kennedys to his status as punk social commentator, has been a champion of independent thought. Not one to point out society's ills and then walk away, Biafra offers his alternatives, and even challenges the recipients of his message to come up with their own. Biafra's latest spoken word release is titled *If Evolution Is Outlawed, Only Outlaws Will Evolve* (Alternative Tentacles/AK Press), and he's also got a book due out April 1st from AK Press. Titled *Burning Down the Magic Kingdom*, it contains 50 of Jello's spoken word pieces in text form, two of which we've been allowed to include here. Thanx to AK Press for their help, and to Jello for the years of provocation.-**Rich**



Nowadays
Instead of blowing off work
Or taking all the school kids downtown
To try and catch
A once-in-a-lifetime glimpse
Of The President®
People who've heard The President®
Might be in town
See a black limo go by
With some kind of police escort
And feel suspicious, even resentful

"Yeh, I'll bet that was the President
That just went by..."
Then turn around,
And go back to what they were doing
It's not an event
Just a pain in the ass
And a reminder of the contempt
That our once-beloved rulers
Have for the rest of us

Like banana republics
They accept
Hiding behind tinted glass
Fearing for their life
Every hour of every day
As just another cost
Of doing business

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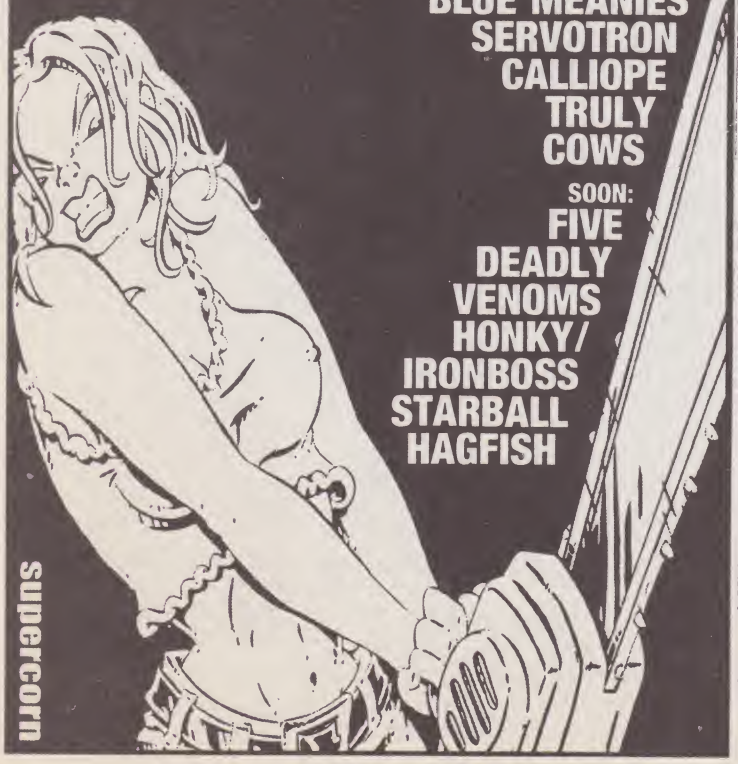

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The Corporate Lords
Their Loyal Opposition
And that vast, bottomless majority
Known as The Rest of Us
All agree on one thing:
America has gone to hell
The whole world seems damn near ruined
We might have been a great country once
But we sure as hell ain't anymore
Everyone knows it
Everyone feels it
Everyone asks, "What for?"

Hospitals are closing
'Cause there ain't no money
Schools can't teach
'Cause there ain't no money
Roads and bridges fall apart
'Cause there ain't no money
People sleep in the street
'Cause there ain't no money
And every time it's the same old story
"Gotta make due with less
'Cause there ain't no money"

There ain't no money
'Cause we've run out of money
Where did that money go?

The money ain't gone
It's just been stolen
By the kind of people
Who already have so much money
They can't think of anything better to do
Than plot and scheme ways
To make even more money
It's almost like an addiction or a mental illness
If that means screwing everyone else on earth
So much the better
At least that way someone wins
As Noam Chomsky said recently
"Just open up Fortune magazine
Who reports
'Corporate profits dazzling in '93
Even more splendid in '94
Profits will keep booming until
The end of the century'
Read down their list of the Fortune 500
That's who stole the money"

As a radical Japanese group in the 60's once said
"We are being farmed"

We thought we'd be
So much farther in the future
Like those ads from the old magazines
At the dawn of the atomic age
Where appliances rained like magic from heaven
As we flew through the sky
In our bubble-topped cars
Bigger, better technology is the magic key to more fun!
More leisure time!
Less degrading busywork!

Why, with more and more work
In the hands of technology
We might not even have to work anymore at all
There will be plenty for everyone
And enough time to buy and enjoy it

Instead
The people who stole the money
Have aimed technology in a different direction
Investing that stolen money
Into developing even nastier ways
To treat the rest of us like slaves

Survey after various survey
Shows people everywhere are less happy
Working harder
Getting less
More frightened
And less able to take care of themselves

2001, A Space Odyssey
Five years away we go to Jupiter!
Hah!
2001 is looking more and more
Like a one-way ticket to Rwanda

The Brave New World is a Cyber-plantation
Where thanks to so-called free trade
Under the NAFTA treaty
And the General Agreement and Trade and Tariffs
It's now in writing
That global corporations
Can act as sovereign nations
And every human being
And every country on earth
Is now pitted against each other
For who will work for the lowest wage

According to Jeremy Rifkin
In his new book, The End of Work
Three-quarters of all the jobs in America
That's 90 million of 124 million
Existing jobs in America right now

Are slowly being made obsolete by technology
90 million people out of work

Well, a lot of other people
Who've reviewed that book say
Maybe he's exaggerating
So let's cut that down to half that
Quarter of that
20 or 30 million people out of work
Is a lot of fuckin angry people!

But the Wall Street robber barons
Are so caught up in their dirty little game
Trying to suck up and control
More and more money
They forgot one thing
Who's gonna buy all their fancy new techno-toys
When no one has a job anymore?

And when meaningful work is gone
And there ain't no future
And the soon-to-be former middle-class kids
Who know it and feel it
Are dropping out and shoe gazing
Where do they expect all of these people to go?
What are we all supposed to do?
Die?!

There's no way this can last!
There's no way this can last!

On a lot of smashed horizons
The future's already gone
And people are already getting desperate enough
To do something stupid
Oklahoma City only happened once
'Cause we're damn lucky, that's all

As the veneer of Democracy fades away
As the world is downsized until it explodes
As the shanty towns piled behind the shopping malls become visible
As the savages on the other side of the wall break through

With everybody from gun-crazy militias
To gangsta rappers
To community activists
To working families just struggling to put food on the table
All mad at the same thing
You'd think there would be a united opposition, right?

Instead
America is on the verge of civil war
No?
It's already here!
Unspoken
Unacknowledged
And mostly on the surface
Bloodless civil war
A Class war marketed as a Race war
Of sensationalized soundbites and tabloid images
Where people who used to say "nigger"
Now say "welfare cheats"
Where when someone used to say "spic"
They now say "illegal immigrants"

And it's downright trendy
To bash Black single mothers
At a time when most teenage mothers in America
Are White
And over half the mothers in a low-crime paradise
Like Sweden
Aren't married at all

It's almost as though the message
They're trying to get through to us
Between the lines is
"We don't want to let their kind reproduce"

I first saw the word "welfare cheat"
Used as a codeword for "nigger"
When Ku Klux Klan leader David Duke
Ran for governor of Louisiana
Next I saw it in Jesse Helms' last campaign
Where the new "nigger" word for Affirmative Action was
"Quotas"

From there it found its way
Into the fanged, dripping mouth of George Bush
Followed by Bill Clinton
Promising to end Welfare As We Know It
Multiplied by a hundred
By the latest Republican thugs
By the Contract on America mob
Made respectable
By magazine "cover story" hype
Of white supremacist-funded research
Sold in book form as The Bell Curve

Sometimes it's very revealing to trace
Who's been mentally networking with whom

As usual
The real conflict
Isn't the Left versus the Right
But the Top versus the Bottom
A Class war marketed as a Race war

That we are being programmed to fight
To keep us all from turning our most potent weapons
Our time
Our energy
And our souls
Against the real enemy
And taking back what's rightfully ours

We are living in the New Dark Ages

Only if we let ourselves

I repeat
There's no way this can last
It never does
That's the best and most dangerous part

Throughout history
Seemingly invincible dictatorial death regimes
In places like
Germany, Russia, South Africa
Czechoslovakia, Chile, Nicaragua
All had one thing in common
They all failed

They all collapsed
They all destroyed themselves

The question isn't
Will there be an uprising but
What form will this uprising take?
Will it be violent?
Will it be peaceful?
Will it be humane enough to work?
Will people fight long and intelligently enough
To make it work?

When we least expect it
Out of nowhere
The piñata is smashed to bits
And out of its guts
Rains all the power
That's held us down for so long

What happens when that door does open?
Will we all be scared to go in?
Will we wait for someone else to magically do it for us?
Will we wait 'Til something
Even more horrible than what we've got now
Beats us to it?

Newt Gingrich...eyes gouged out
Hanging from a tree
Corpse pelted with rocks and bottles
The crowd dancing with glee
But in the long run, what does that solve
In daily life for you and me?
Most important of all
Is after the fall
That's when we
Must be
Ready

Who would've guessed
That the Apartheid regime in South Africa
Would go as relatively peacefully as they did
And all hell wouldn't break loose right afterwards?
Someone was ready

Who would've guessed that a playwright
Best known for being thrown in jail for his beliefs
Would wind up becoming president of Czechoslovakia?
A brutal Communist dictatorship
Replaced by an elected parliament
With rock musicians in it
And actors
And filmmakers
And veteran, front-line, anti-government activists
Someone was ready

Like any government
The Czech Republics turned out far from perfect
But what is now called the "velvet revolution"
Is still
To me
Inspiring

It took a painfully long time
But in the long run
All the Russian tanks in Prague
Couldn't stop the will of a people
So fed up with being screwed
They brought the tanks down by
Word of Mouth

(Speaking of word of mouth
Let's hear it for everybody
Who does their own 'zine)

Ever thought about what you would do
If that went down over here?
Really thought
About what I would do
If I suddenly found myself in a position
To start fixing what's wrong?
What would I do
If I found myself in charge
'Cause the venomous snakes in charge weren't there anymore?
Where would I want to be?
What would I want to do first?
What would I want to do second?
Would I just want to kick some butt?

It's easy to spot and complain about what's wrong
How would you make it right?
People talk on and on about the big takeover
What would you do if you do take over?
Is it my American-sized ego running amok yet again
When I ask myself from time to time
What would I do right now
If I was in somebody like the President's shoes?

Not necessarily

Today's mind expansion could be tomorrow's key to survival
If not salvation
Just thinking about
What would I do
If I was mayor of San Francisco
Instead of Willie "Moneybags" Brown right now
Thinking about
What would I do
If I was put in charge
Of reforming the San Francisco Police Department
What would I do
If I was on the school board
Teaching a school class
Doctor, lawyer, shop steward, machinist, farmer
Mother, father
Idea man in some situation I hear about right now

What would I do?
What am I good at?
What can I do best?
What would I like most to be doing
That's different from the rest?

It's an ongoing exercise that takes years
Of bouncing stuff like this
Around in your head when you feel like it
Putting it back on the shelf when you don't
Just so long as you use it
Develop it
Keep getting better at it
'Cause like in any contact sport
In crisis-mode brain-wrestling
Practice makes perfect

And if somebody does have to step in
From the anti-government community
I hope to hell it ain't me
But
It never hurts to start getting ready
Just in case it is...
You....

Which would you rather burn
A flag or a bank?
It's not quite that easy
No problem that affects a lot of people
Is that simple to solve
Not everyone who feels the same pain
Agrees on where it comes from
And what to do about it
And there's always that counter-force
That wants to change everything back again
How do you reach them?
Problem one
Most people in America don't hate the rich people
Screwing them
Half as much as they wish they were
One of them

Some things change slowly
Some things never do
And nothing's gonna change
'Til we who want the change
Have a better understanding of
Why different kinds of people
Want what they want and
Think the way they do

Why is it that so many people
Who should know better
Come up to me saying
They're gonna vote for Buchanan
Just 'cause he's the only one
Who says what he means

That's scary

"He hates corporations, I'll vote for him"
When people like that wake up and smell the noise
But hear it differently
Do we hear them too?
Or do we disown and demonize them
Just like we say they do?

There's nothing the police love more
Than to watch us turn off
Everyone we think we're trying to help
By splitting into
Nit-picky, power-trippy, back-biting factions
And tear each other apart
After all
It's so much easier to go after
Targets in a little pond

"I want to be leader!"
"No, I want to be leader!"
Blah blah, backstab, backstab
"If you don't agree with me on everything
Then you must be against me"
That's poison

Anyone who's not a vegetarian
Is evil
All rap is bad
'Cause some gangsta rappers are sexist
If you don't believe every word of the Bible
You're a Satanist
If you're not gay
You must be homophobic
If you look at me wrong
It means you're a racist
Criticize Israel
It means you hate Jews
Caught wearing lipstick?
You must not be a feminist

Divide! Divide! Divide!

Let the Unified Few
Keep the quarreling majority
From sharing in what's rightfully everyone's

And speaking of divide and allow yourself to be conquered
Most pathetic of all is...
"The most important thing in the whole world
Is the punk rock scene
And you're a sell-out traitor
To the scene if you so much as disagree with me in any way
Listen to music I don't like
Dress funny
Laugh without permission
Pay to get into shows
Or even so much as speak
To any artist
Who has ever made a dime off their hard work
Without at least beating them up first!"

In these times
We can't afford to get caught up
In stupid-ass, blind, one-issue fundamentalism
Of any kind

There are too many different kinds of people
In this world
In this country
In this neighborhood
In this building
To hide behind isolationist, toxic chickenshit anymore

In America
It's getting as horrible now
As the Great Depression in the 1930's
And it rips me up inside
Seeing broken men and women on street corners
In the rain
Holding up signs saying
"Homeless, will work for food"

Hard as it is for some cry-babies in this town to believe
People in that situation could care less
If Green Day and Jawbreaker sold out
When they signed to major labels

Other things
And other truths
Are more important

The cutthroats who run things
Cheat and kill to get where they are
We got nothing but our hearts
And our souls
And our energy

But look what that's done
As a simple spark
Starting fires throughout history
All over the world
Even in America
We stopped the Vietnam War
Got rid of the first Nixon

The whole Berkeley free speech movement wasn't planned
It started when hundreds
If not thousands of people
Surrounded a police car trying to take a protester away
And wouldn't let it move for 32 hours

Half a million people block a dam in India
People chain themselves to bulldozers
'Til a dam gets cancelled in Tasmania
People still chain themselves to logging equipment
To block clearcutting in Humboldt County, California
10,000 people march on City Hall
In New York City
Not just students
But teachers and principals
Protesting Republican budget cuts

And in Mexico
Kidnapping of millionaires
Has become what the business types refer to
As a growth industry

One more thing the corporate media doesn't tell you
Is that a few thousand rebels
If that
In Chiapas, Mexico
Have uncorked such an outpouring
Of nationwide revolt
That people by the thousands
Are demonstrating against the government
And inequality
Somewhere in Mexico
Every damn day

Will Mexico allow its people decent peaceful change?
Will the people there be ready?
Or will it be the other kind?

I also find it interesting
That there's all these stories
Popping up in the Chronicle and other places
About how we're really supposed to be paranoid
Of Mexican drug cartels
And we're gonna have to do something
'Cause their government won't

That's exactly the kind of stories they ran
Right before we invaded Panama

But the unified few
Are only as strong as their weakest link
A well thought-out surgical strike
Is all it can take
To chop off the tail
That's wagging the dog
Then...we gotta deal with the dog
And some people will deal with it
More intelligently than others
Or should I say...Porcupine
If we each have an idea of which quill to grab
We'll be strong enough to drive

No more lifetimes preparing for death
No more "Give me Lithium or give me Meth"
No more "Can't fix nothin'
'Cause everything's already ruined anyway"
No more people being spectators in their own lives

Even thinking about that stuff
Can't help but make you smarter
Break out of:
No I can't
To:
Yes I can
To:
Now I must

We're not Equal
'Til we're equal
We're not Free
Until we're free

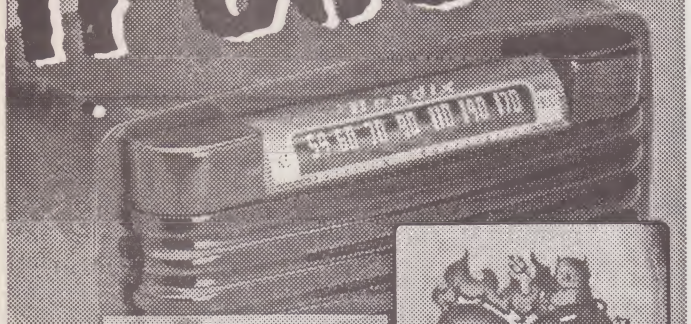
I'd rather work for something I want
And not get it
Than work or vote for something I don't want
And get it
And what we got now
There's no way it can last!

Corporate dictatorship
Is headed for a trainwreck
And that trainwreck
Will happen in our lifetime

And if we ain't ready
To cut the crap
And work with each other
And different kinds of people
Zeroing in on what's really important
And have an idea on what we each gotta do
To do it right

We will
Get fooled
Again

Radio is free because IT SUCKS!



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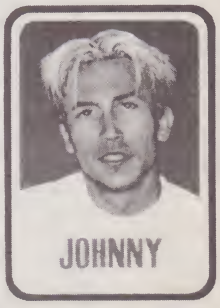

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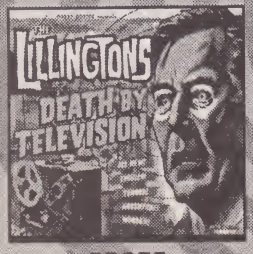
LILLINGTONS

DEATH BY TELEVISION

While the unsuspecting masses stood spellbound gazing up at the arrival of the Lillingtons new record "Death By Television", "Four On The Floor" came from behind and ran them down.

Out March 9



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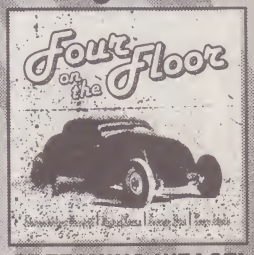

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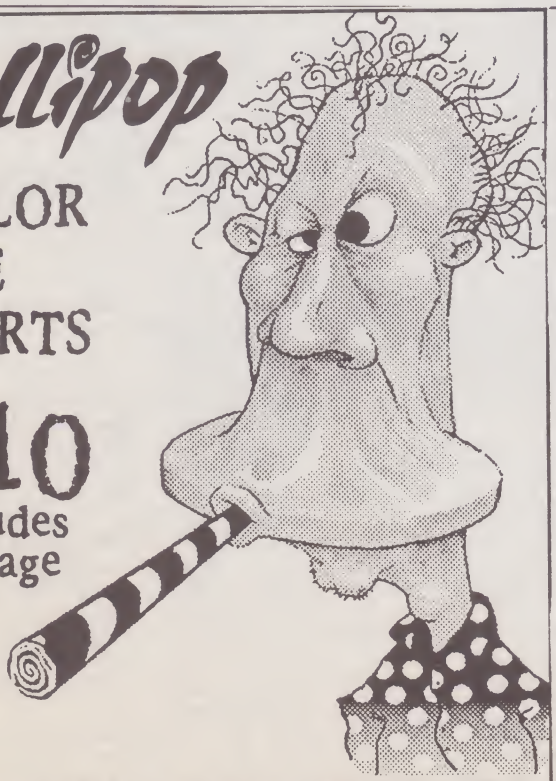

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KILL ROCK STARS

*Since the early '90s Olympia's staunchly independent Kill Rock Stars has put out records that are punk in spirit, though the sound of any one release can vary from being spoken word, to softly acoustic, to gyrating fuzz fuck. KRS owner Slim Moon was kind enough to take time out of his busy schedule to answer some questions for us. Write to: **Kill Rock Stars, 120 NE State Ave. #418, Olympia, WA 98501.-Rich***

Under the Volcano: Please tell our readers how you settled on the label name Kill Rock Stars, and how the label got started.

Slim Moon: I had a well-paying full-time job that I got by accident working for the Washington state human rights commission and I didn't know what to do with the extra money that I didn't really need, so I decided to start putting out spoken word 7" singles cuz I thought it was a good idea that nobody else ever did. Somehow, after a couple of those, I got talked into doing a compilation and Unwound singles and an Unwound album, and it just slowly turned into a regular record label by accident. The name came from the name of a painting I had painted with some watercolors about a month before I got the business license... basically I only wanted to do a record label if it was adding something to the world that didn't already exist or something like that. At first it seemed like there was enough record labels, that all the good bands would be able to make records eventually. But Unwound was very young and very brilliant, and it seemed like it would take years to get somebody to put out their record (things were a lot different eight years ago) and they deserved to have a record right away... and also I sort of became aware of how lousy record labels were to bands a lot of times, and decided that something I could offer that was "new" would be respect and a good record deal, a good home for bands instead of a compromise.

UTV: What is your position at Kill Rock Stars?

Slim Moon: Owner. Mostly I keep track of money and talk on the phone a lot.

UTV: Is Slim your real name, or a nickname? If it's a nickname, how'd ya get it?

Slim Moon: It is a nickname. My "real" name is Matt. I got the nickname about 16 years ago when I was skinny and really really into "Country Punk."

UTV: Is Kill Rock Stars a full-time job for you? How many people work at the label?

Slim Moon: Totally a full-time job, actually, way more than full- time. There are seven full-time regular people here, plus a free-lance graphics person who pretty much lives off of us, and various part-timers in the mailorder room.

UTV: One association people make with Kill Rock Stars is its affiliation with "gay positive" artists like Phranc and Team Dresch; is this evidence of the label having a political agenda, or a coincidence?

Slim Moon: We don't really have a political agenda. We just put out what we like, but as people we don't suck, so therefore of course we are gay positive as well as girl positive.

UTV: What do you look for in a Kill Rock Stars release as far as music and content?

Slim Moon: Mostly, the main thing is we like it a lot. It really just comes down to that.

UTV: Some acts you've worked with -- Elliot Smith, for example -- have gone on to receive greater national attention with releases on "bigger" labels. Do you feel betrayed, blessed or happy?

Slim Moon: Happy for them if that's what they want. Occasionally, a little sad that my friends have different goals than I do, but not that sad, cuz whatever they want to do is cool with me. And blessed a little bit cuz it has help us sell a lot of records in a couple situations, and I'd be a liar if I said that wasn't nice. I just wouldn't want to make a deal with a major label myself in an attempt to sell lots of records; it would defeat what we are trying to do.

UTV: Are you sick of major labels snooping around yet? Describe the most tactless snooping you've been the victim of.

Slim Moon: It hasn't been much of a problem because most of our bands want to stay indie so most of them who have had offers have turned down the majors. Actually, the majors have been relatively tactful. Sub Pop was the only label who signed away a band without informing me first.

UTV: How do you avoid becoming the thing you hate?

Slim Moon: I dunno. That's the kind of thing that sneaks up on you; I've seen it sneak up on people. Just try to stay cool.

UTV: How did Joan Jett get involved with Bikini Kill?

Slim Moon: Joan got hooked up with Circus Lupus and met Bratmobile thru Fugazi and then hooked up with Bikini Kill just out of mutual admiration.

UTV: How did Kill Rock Stars end up releasing the band Free Kitten -- which includes Kim Gordon of Sonic Youth as a member -- rather than perhaps a "larger" label?

Slim Moon: Sort of the same way we end up putting out all our records. We found out they liked us and they found out we liked them, and it just led to a couple albums and a 7".

UTV: What do you feel attracts an artist of John Doe's stature to your label?

Slim Moon: He told me he specifically was looking for a label who was easy to work with and wouldn't boss him around, kind of tired of the hoops the big labels make you jump through. And he said that the recording quality of the songs would seem like "demos" to larger labels, and they would want him to re-record them although KRS and John agreed that the recordings were great the way they were.

UTV: How much control do you allow an artist over his/her release? Have there been any problems caused by either too much or too little freedom?

Slim Moon: As much freedom as we possibly can -- what they record, where they record, the cover art, retail price, how we promote the record, etc. That is central to our idea of what this label is all about. It has caused problems sometimes when bands want to spend too much money all out of proportion with how much their record is likely to sell, but the problems are totally worth it, or else we'd be just another shitty label.

UTV: Has KRS been inspired by or modeled on any other record labels? Have you learned from mistakes you've seen other labels make? Any examples?

Slim Moon: K Records, Dischord, the early days of Sub Pop when Bruce Pavitt was still involved, Lookout Records, Touch and Go, and others. As far as learning from others' mistakes, I think we've made a lot of the same mistakes and learned our own lessons. But honestly, seeing how far Sub Pop has fallen is definitely a warning that we try to heed.

UTV: Ultimately, why do you do what you do?

Slim Moon: Cuz we can. It's fun and better than a regular job, and it feels great to take part in making this great music available in a way that is respectful and nonexploitive.

UTV: What's scheduled to be released this year?

Slim Moon: Albums from Peechees, Sleater-Kinney, Sport Murphy, Mocket, Tight Bros From Way Back When, Unwound, Replikants (on our sister label 5RC), Comet Gain, and others. Plus, like three compilations and 12 singles (the mailorder Freak Singles Club), and more stuff I'm probably forgetting.

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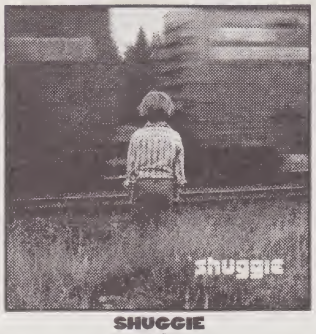

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SPORT-O-RAMA!

HAW! While nobody was paying attention, U.T.V. has done become the journal of note for L.I.'s underground! Plus, our toiling staff continues to GO GLOBAL with our GENIUS! & I'M THE LATEST! These pages will examine: ME!!!!

INTRO: THESE UNASSUMING LOCAL PRESS CLIPS HERALDED THE GREAT EVENT:

e NEWSDAY, THURSDAY, DECEMBER 24, 1998

...acts — such as Si[illegible], **Two Man Advantage** and **Mike (Sport) Murphy** — won distribution or indie label deals. Among major label contenders, we wai[illegible]

LONG ISLAND VOICE December 24–30, 1998

• The prestig[illegible] Kill Rock Stars label will re-release *Willoughby* by punk folksinger **MICHAEL "SPORT" MURPHY** in early 1999. Just as the year ends, Sport will sing a duet with Jewel.

THE [illegible]

YOU CAN BET YOUR ASS IT WAS A MERRY CHRISTMAS! NOW: LET'S "GET TO KNOW" ME! YEAH!

About **ME**... Mike "Sport" Murphy.

I first burst into public indifference as leader of **the Skels**, a 5-piece aggravation of the standard rock-n-roll instrumental configuration. After making 20 albums (including 1992 Grammy winner ***"Fuck, I'm Bummed: the alternative rock sound of The Skels"***) The band broke up in a flurry of lawsuits and supermodel pregnancy scandals. Influenced by the advice of my good friend Oprah Winfrey, I retired from music to "find God," which I did. God and I formed a songwriting partnership, placing hits with artists such as Mike Love (*"Why was I born?"*), TLC (*"Sport is all that"*), and Buddy Greco.

After an unprecedented bidding war, I decided to make my recording comeback with Kill Rock Stars, since I figured it'd help me bypass the major-label armageddon in which thousands of heads will roll as a result of the naked greed of a few liquor executives and obscure Japanese and German business tycoons, who - I like to think - had their relatives killed by my father in World War Two, and who currently run the American music industry with a wisdom and vision comparable to Jean Doumanian's stint as SATURDAY NIGHT LIVE producer.

My arrangement with KRS is unique in that they've agreed to release all of WILLOUGHBY's subsequent releases as boxed sets, including t-shirts and hardbound "appreciations" by name authors like Jackie Collins. In addition to this, they've agreed to grant all journalists who rave about me, Sport, an all-expenses-paid vacation in TAHITI (offer subject to withdrawal at any time).

On the personal side, I was born in 1985 during the Thompson Twins' set at LIVE AID. I took up composing that very afternoon, on the advice of my dear friend Vaclav Havel. My interests include animal experimentation, smoking in elevators, and stalking attractive female newscasters and unattractive telemarketers of either sex. My shoe size is 14 eee, and you know what *that* means.

My influences are Rush, Skynrd, Aerosmith, and Priest. In fact, I listen to nothing else, and I fucking hate anyone who doesn't love these acts.

Sincerely - Mike "Sport" Murphy

Fun Facts about SPORT!

(CLIP-N-SAVE)

I lost my last job 11 years ago after spitting GATORADE in the face of my boss! I haven't worked since!

it's true!

Audience reaction at SOUND-SATIONS! shows:

the Sound-Sations!

(left to right): Al! Maria! Alex! Bill!

My new band is called (this week) the ***Sound-Sations!*** They are: **AL CRISCUOLO** on drums (Al's into X, XTC, and is looking for more bands with x-es in their names!) **MARIA SEVIROLI** on piano (She makes good coffee and her hobby is biting.) **ALEX CATHCART** on guitar (Alex is so handsome that sometimes GIRLS don't walk out of our shows!) and **BILL MILLER** on mandolin (He just got bagpipes! I may have to fire him.) Come see us at **MERCURY LOUNGE** in NYC on **April 5th**! Maybe **PAUL BAGIN** and **WILLY LIGUORI** will join by then!

THE INTERVIEW: Since it would be unethical & self-serving (God Forbid) to do an "interview" of myself, I took some questions from an educational booklet on Drug Abuse & used them as the basis of this "q.&a." I hope it's informative.

Why is it necessary to have a knowledge of drugs? -So you'll have, like, opinions & shit. Like the opinion you'll have once you hear my album WILLOUGHBY on the KILL ROCK STARS label. That opinion'll be: "wow! Great album! Who needs drugs!" This March!

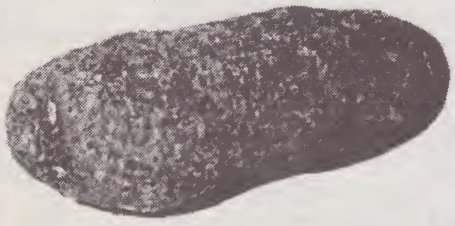
In what ways has pain benefited mankind? - It has inspired great songs. songs like "Hurts so Good" by John Cougar Mellencamp & "I haven't Got Time for The Pain" by Carly Simon, & "Ouch!" by the Rutles. And so many of the REALLY great songs on WILLOUGHBY, coming in MARCH from KILL ROCK STARS.

Morphine has been one of man's greatest helps in combating pain. What is it that makes morphine dangerous? - All those deep tones are liable to get you thinkin' sexy thoughts. Plus Mark Sandman's lyrics are sort of dark, & he sings real spooky. I still like 'em, though.

What is the most important section in a drugstore? Why? - The part where they have the condoms, 'cause it's FUN to put things on your dick.

If you found out that one of your good friends was misusing drugs, what would be the best thing to do? Why? - I'd say, "Naw... you're doing that all wrong... watch me." & Then I'd give that good friend a copy of my album WILLOUGHBY, coming in MARCH, courtesy KILL ROCK STARS.

Correction



A picture in a chart on Jan. 6 with an article about Latin root vegetables was published in error. It showed a sweet potato, not a true yam. A true yam is shown above.

Fun Facts about SPORT!
(CLIP-N-SAVE)

I ENJOY being BORED! I seek out things that BORE ME! I consider it a mystical experience!
it's true!

"But, what's the stuff really like? Is it all a buncha goofy bullshit like this?"
No, my friends. In fact, a great deal of it is really really dark and serious. So what's with the schtick? Well, you see, life is made up of many different emotions and experiences. Sometimes we laugh, sometimes we cry. IT'S TRUE! And music can actually *express different human feelings!* And, get this, *the same artist can do this on the same album!* I shit you not! I agree, it's convenient for some to say: "Oh, this is a comedy band, this is a serious band, this is a punk band, this is a folk act, etc." Yes - it's convenient for [redacted] and [redacted]! Just like there are some folks who say "I only like simple, 3-chord rock, man" and others who say "I look for musicianship." In fact, some people say: "I am into techno" or "I like ska" or "I am a country fan" or "I refuse to eat anything but strawberry jell-o." Well, good for them. they are [redacted]; bad people that we hate. By the way - and this is important - I, Sport, don't give a *RAT'S ASS* what anyone thinks about ANY of it. Unless you love my work, in which case you are BRILLIANT, and your opinion is VALUED and influential.

I SMOKE VICEROYS! I RECOMMEND **112 VIDEO** IN MEDFORD, LONG ISLAND! I WATCH "ANTIQUES ROADSHOW!"

WHAT'S A WILLOUGHBY? WHY IS THAT THE NAME OF YOUR ALBUM, (COMING IN MARCH FROM KILL ROCK STARS)?

"A Stop At Willoughby" is the name of my favorite episode of Rod Serling's legendary series *THE TWILIGHT ZONE*. (At this time, the Sci-Fi channel is running the T.Z. at 11:00 weeknights. Watch it.) In this episode, a businessman named Gart Williams finds that his life is falling apart - his wife's a shrew, his boss is a hole, and life has lost its meaning. As he rides the train home from work each day, he begins to "hallucinate" a stop called Willoughby - an idealized small town like the one he grew up in. There, everything is perfect, and he yearns to get off there and forsake his dreary existence. One day, after the shit really hits the fan at work and home, he decides to get off. That's all I'll say - look for it.

My album was made for the same reason Gart got off the train. It's an adios to EVERYTHING IN THE WORLD THAT DOESN'T SUIT MY TASTE. Like the music biz, most modern culture, "coolness," the pursuit of money, people with no sense of humor and proportion about themselves, many personal matters that are none of your goddamn business, and so forth. The style of music is American Eclectic. It is intended for individuals to listen to when they're alone. It's a masterpiece.

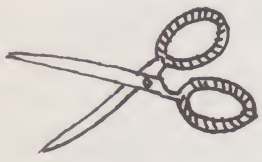
My band performs songs from it, as well as old SKELS tunes, lots of BRAND NEW shit, and ONLY THE CHOICEST COVERS from time to time. These covers may be drawn from the songs of the "favorites" listed elswhere on the page. Or they may not be.

A SCENE FROM "A STOP AT WILLOUGHBY" BY ROD SERLING

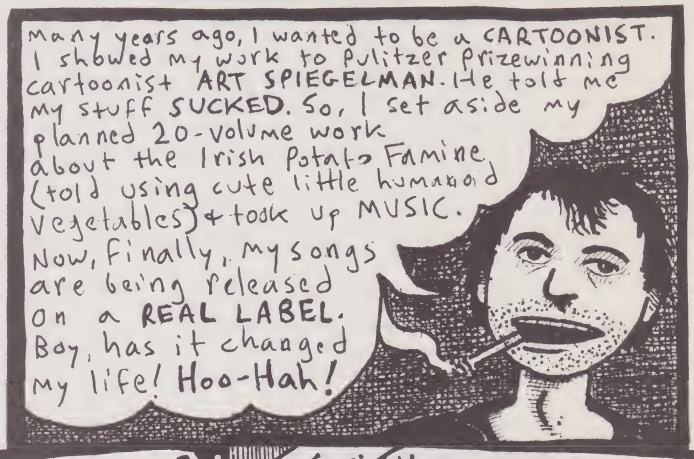
James Maloney and James Daly

SPORT'S KARTOON KORNER!

Fun Facts about SPORT!
(CLIP-N-SAVE)



every labor day weekend, I watch the Jerry Lewis Telethon BEGINNING TO END!
it's true!



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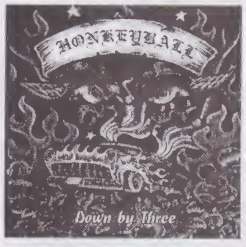

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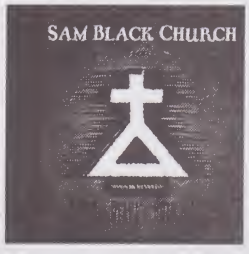

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SHUTDOWN

Brooklyn's Shutdown have been kickin' around the NYHC scene for a few years now. Their sound is heavily influenced by old school NYHC bands, but Shutdown has a sound that's definitely all their own. Check out their latest offering on Victory, entitled ***Against All Odds****, for some great music and a positive message. Bassist Steve DellaCroce answered my questions.* ***-Marc***

Under the Volcano: How'd the band get together?

Steve DellaCroce: Mark, Jimmy, Anthony (ex-bassist), and Justin (Indecision) all went to the same high school. They wanted to play some faster stuff since everything around 1994 was slow, and didn't have that old school energy anymore. After Justin decided to concentrate on one band, they asked me to play. I also went to the same school. About a year and a half ago Anthony wanted to go back to school, and we knew Dion from his old band Muddlehead.

UTV: Do you feel there's been a resurgence of the Straight Edge scene in the last three years or so? If so, what do you attribute it to?

Steve DellaCroce: When we got into the scene I don't think we knew more than five kids that were actually sXe. I think a lot had to do with bands like Earth Crisis and Strife. They started educating everyone again. Not to mention one of the reasons the scene disappeared for a while was simply because kids were getting drunk and starting fights. People just got fed up with it.

UTV: Shutdown has been somewhat labeled a Straight Edge band. How do you react to that? Is that label correct or incorrect?

Steve DellaCroce: No matter what we did we always got that label. Mostly because we were young. The ironic thing is that we didn't want to label ourselves, because we didn't want to segregate anyone. It doesn't matter to us what other people do. As long as they do it for the right reasons. Everyone in the band is drug-free, but Dion isn't sXe.

UTV: Though the members of Shutdown follow a Straight Edge life style, traditional Straight Edge politics take a backseat to an overall positive message. Have you gotten any flack from more traditional Straight Edge bands for what some might think is a "soft" approach?

Steve DellaCroce: No one's ever really told us we were wrong for not being militant. Most of the militant sXe kids we have met ended up drinking or something anyway, with the exception of a few kids. Actually we think we've gained a lot of respect

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UTV: You have a 7" on Lost and Found. How'd you get something released on a foreign label so early on?

Steve DellaCroce: The guy from Lost and Found somehow heard of us and got in touch with us. I think it had a lot to do with people like Rick from 25 Ta Life getting our demos out to different places. He would buy some off us and sell them at shows, or send them out to people he knew.

UTV: How close are your ties -- musically, ethically, and personally -- to the "old school" NYHC community? It seems the older bands support you in many ways.

Steve DellaCroce: The majority of our influences are the Hardcore bands that were around when Hardcore just started; Sick Of It All, Agnostic Front, Minor Threat, Judge, etc. That's where we look for influence. We want the scene to be strong like it was back in '88 for the same reasons why it was strong. I think that's why some of the older bands support us.

UTV: How did Jimmy Gestapo end up producing *Against All Odds*?

Steve DellaCroce: A good friend of ours, Steve Poss, used to run Coney Island High in New York City along with Jimmy. They were putting together a compilation for a Japanese company called Bad Taste. They asked us to put a song on it, and when we went to record Jimmy ended up being the guy who produced it. We liked working with him so much that we asked him to produce our album. He's great to work with, and he taught us a lot of things.

UTV: *Against All Odds* has many co-writers from NYHC bands like Indecision, Sick Of It All, and Inhuman. How did these people get involved with Shutdown?

Steve DellaCroce: Tom Sheenhan (Indecision) is a good friend of ours and has always helped us out. He was around when Mark was working on the lyrics and lent a hand. Mike (Inhuman) is Mark's brother, and is always helping out. The same basically goes for everyone else who had input on the record.

UTV: Members of Warzone collaborated on the track "We Won't Forget," which is dedicated to Raybeez; how did you end up co-writing the song?

Steve DellaCroce: One way or another we were going to pay tribute to Ray on the record. We just weren't sure how. All the guys, Jay, Vinny, and Todd wanted to do something also. We met up in a studio and wrote the music together. Although, it was mostly them. It was amazing to watch those guys in action.

UTV: How did you get Craig from Sick Of It All get involved with that track?

Steve DellaCroce: Craig is a good friend of Jimmy G's and was hanging out in the studio while we were recording. We asked him if he wanted to help us since he was pretty close to Ray, and he was more than happy to do whatever he could.

UTV: Who, specifically, is the song "Alone and Now" aimed at? Is it about older bands that lost the "edge," or possibly people that "outgrew" Hardcore?

Steve DellaCroce: Actually, most of our songs are written about personal experiences we've had. "Alone and Now" is one of them. It has to do with something Mark went through.

UTV: Any thoughts on the future of the NYHC scene?

Steve DellaCroce: I think the scene is getting a little weaker than it has been in the past three years or so, but of all places New York is where it's always been the strongest. There will always be shows, and anyone who is true to it to begin with will always be around.

UTV: How'd you sign to Victory? Was Back Ta Basics or SFT interested in releasing the full-length?

Steve DellaCroce: We owe the Victory deal to Raybeez. He was always mentioning us in interviews, and the people at the label heard about us through him, also. The sad thing is they decided to sign us only after seeing us play a show. The show was the Raybeez benefit at CBGB's.

UTV: The band seems to be on the road a lot. How frequently do you tour?

Steve DellaCroce: Since our record release on April 5th, we did four US tours and a week in Japan. It added up to eight months of touring all together.

UTV: What would you like Shutdown to have accomplished in three years?

Steve DellaCroce: We are writing our next album right now. We don't want to hurry it, but if it's out by the end of '99 we'll be happy. Besides that, a couple of more tours for this album, and then a lot of touring for the next one. We still haven't gotten to Europe, so that's also on the agenda. Mostly, we want to get ourselves out as much as we can. We don't expect to be at a certain level in comparison to any other bands, just to be respected as a band who busted their ass to get wherever we will be in three years. Thanks *Under the Volcano*!! ☺

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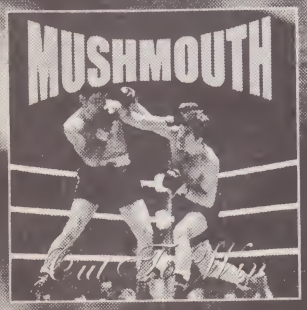

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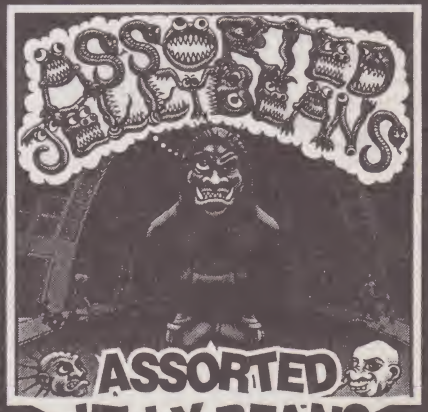

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ROACHCLIP

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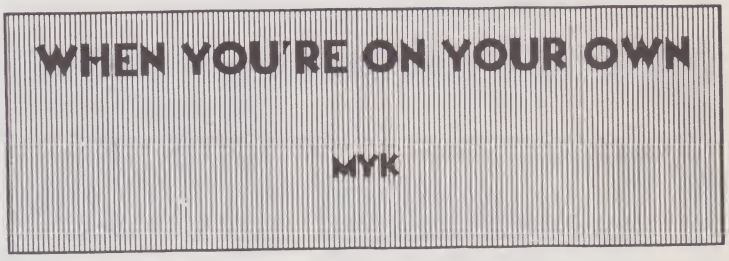
Hello you little fuckers, and welcome to Punk Rock 101. In the last issue I told you I would shed light for you youngsters as far as what are the most essential Punk Rock records of all time, but after thinking about it (and talking to Steve O for some time) I realize it's way too tough. There are way too many great bands to list. Where do you start? How do I break it down?

For years and years there has been different influential and essential bands. Let's look at New York in the late '70s. We have The Ramones, Iggy and the Stooges, Television, The New York Dolls, along with a shitload of these other truly great bands. That is just one fraction of what Punk Rock sounds like. In England around the same time you had the Clash, the Who, Sex Pistols, the Damned, Slaughter and the Dogs, and others. Australia had the Saints, probably one of the greatest bands of all time. The Midwest had the Pagans and MC5, and the West Coast had so many bands to offer I wouldn't know where to start. Later on, in the early '80s, the amount of bands increased so much I would say they would be the hardest to list. Bands like Kraut, Bad Brains, DK, Circle Jerks, Minor Threat, DI, TSOL, Black Flag, SSD and Negative Approach are just a handful of bands that are truly some of the best bands of all time. Let's not forget the British stuff like the 4-Skins, Exploited, UK Subs, GBH, Business and Cockney Rejects. How do I choose? The mid '80s are one of my favorite times as far as Hardcore goes. Bands like Agnostic Front, Cro-Mags, Dag Nasty, AOD, The Nilistics, Sick of It All, and The Crumbsuckers ruled. I'm only talking about a fraction of great bands of that time. The bottom line is there are so many great bands that I think the best thing to do is just list my top 10 favorite bands of all time. These 10 bands are the ones I have listened to over and over again. If I was to be deserted on a desert island with a killer stereo and a lifetime's supply of booze, these are the 10 most essential/influential/exciting Punk Rock records of all time for me (in no order, of course).

1. **Suicidal Tendencies**, self-titled. This was such an important part of growing up. Not only the first record I heard, but the one that pissed my mom off the most. I've been drinkin' Pepsi ever since this record was first played for me.
2. **Bad Brains**, *Rock for Light*. Yes. Wow, what a sound. What a classic Hardcore record. How does an all black band from DC come up with a sound as brutal as this? It's still a mystery to me.
3. **Dead Kennedys**, *Fresh Fruit For Rotting Vegetables*. The Kennedys were one of the first political bands I got into. Because of them I realized as a youngster how fucked up the world was. With songs like "Kill the Poor," "California Uber Alles," and "Holiday In Cambodia," I was set on understanding and thinking like a punk.
4. **Cro-Mags**, *Age of Quarrel*. Okay, it's not as classic as some may think, but I don't know of a better Hardcore record than this one. It has the best intro of all time. The Cro-Mags were a great band, and as an angry youth this record could not be topped.
5. **Circle Jerks**, *Group Sex* Circle Jerks is one of those bands that you got to love. Circle Jerks are responsible for my dirtbag attitude. Something you need as a punk.
6. **Minor Threat**, self-titled. Do I really need to explain why they're amazing? I won't waste your time. Just remember Brian Baker's guitar riffs and Ian's voice. 7. **Dag Nasty,** *Can I Say I Wig Out at Danko's*. Okay. Yes, this is two LPs, but both are amazing. Both of these records sound different and feature different singers (Smalley and Cortner). *Can I Say* is a classic powerful Hardcore record focusing on positive values within Punk Rock. *Wig Out* is the first Emo record, and is my favorite record of all time. Whenever I have a problem or I just want to drive, I throw this one on. The best mood record as far as I'm concerned.
8. **7Seconds,** *The Crew*. Talk about a fun record! Lots of energy and power wrapped up in one. The original youth crew band! Don't forget your eye makeup.
9. **Murphy's Law**, self-titled. The best party album of all time. This is what you listen to when you have a party and you're doin' some serious drinking (I also recommend the Two Man Advantage record of course). Classics like "Sit Home and Rot," "Beer," "Skinhead Rebel," and forever the best summertime song "Crucial Bar-B-Q."
10. **Peg Boy,** *Strong Reaction*. The most harditting Hardcore Punk Rock to ever hit my turntable. Larry Damore is the best frontman in the business. Going to a Peg Boy show today is still like an old school show -- more fun than you can shake a stick at. Not classic in date, but classic in sound.

Wow, that was tough! I have like a million other bands I love but I can't go on. In a few years classic Punk Rock will be bands like The Dwarves, Humpers, Candy Snatchers, and The Makers. But hey, the '90s is a whole other story.**-Spag**



Well it's been a long time coming. This is the first thing I have ever written in my house. The computer, till now, was at Laurie's parents' house. It'll be nice to finish with this crap and actually go to bed, without getting in the car first. So it's 1999 and we've already heard one of the worst versions of that song ever. Did anybody actually catch that embarrassment that MTV ran? Are you kidding? Limp Bizkit and Everlast? Don't get me wrong, I loved House Of Pain, and from what I've heard so far I really like the Everlast CD, but that "1999" cover they did on New Year's was awful! It happens. Some dumb major label executive came up with it and it backfired.

In addition to the New Year, I also have a new niece. Amanda Devon King, eight pounds, one ounce, was born on December 31, 1998. Talk about cutting it close on the tax break!

There is going to be a new Metal Fest this year. Jack Koshick of Milwaukee fame is booking a two-day festival in Asbury Park, New Jersey. No one is yet confirmed, but I'm hearing Dimmu Borgir and Blood Feast are a couple of the bands. More to come later...

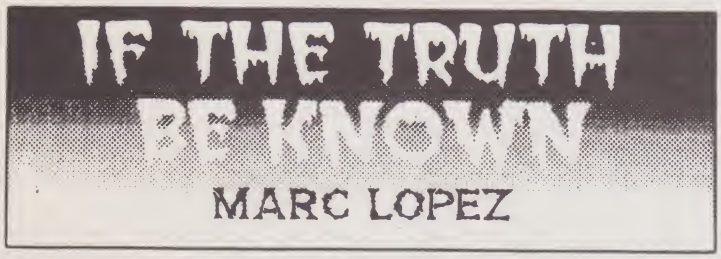
There is a new Mayhem video out on Misanthropy; it looks to be limited to 1000 on the VHS format, so go find one before it's gone. I have to talk about the Mumia Abu Jamal topic for a moment. Rich and I started on this a couple days ago, and in my mind it's still not settled. As a big Howard Stern fan (bordering on geek) this topic was up for a lot of discussion this week. WXRK (K-Rock in New York) was mis-quoted as sponsoring a concert with Rage Against My Ass, The Beastie Boys, and Bad Religion. Now, I like two of those bands, so I thought Laurie and I would pick up tickets. It turns out all the proceeds go to the "get Mumia a new trial fund." Well, K-Rock has now been boycotted by many local police precincts. Their stated reason is that they will not support those who support cop killers.

Howard, being a devoted supporter of the police, blew a shit fit on the air, and K-Rock has pulled their name and the ads for the show. I know a lot of you out there follow both sides of this case. Laurie and I sat down and discussed this show and whether we should still go. Laurie was unaware of Mumia or of the fact that money would be going to him. Now, I am all for political freedom, and for the thought of a fair trial, but this is where I come to my big crossroads. Like the opposition to Mumia's (or any for that matter) death sentence, I say, "What if they got the wrong guy?" In this case, please, take my money, free the man.

But what if -- and no one argues this -- you got the piece of shit that shot another human being to death? Forget whether he's a cop for one second. Mention the name Charles Manson. What comes to mind? Mass murderer? Psycho? All of the above, but as far as I understand he never actually killed anyone. He **did** mastermind all the murders, and thus he deserved his sentence. But he didn't actually kill someone. It seems to me that people are just up in arms because Mumia is black and because he is educated. If Mumia **did** kill the cop and is misleading people just to go free, then I say fuck him.

In which case, going back to this concert, there is no fucking way myself or Laurie are buying tickets to this show. First of all, we know how hypocritical Rage's politics are; I don't support them at all. Next, since there is no way of telling which side of the Mumia fight is right, I won't support either. I won't support a murderer, and I can't be sure an innocent man will be put to death. A group of Jamal's peers -- as is allowed by law -- found him guilty. Peers also found OJ innocent. You can't try a man twice without just cause.

Just a little shit stirring, and something to think about. Regardless, we aren't going to the show. I'm not researching the Mumia case at the moment. Until I do I remain neutral, if even it means missing a band I like. Think about that the next time you all run to get Tibet Freedom Concert tickets. How many of you know what's going on there? Don't be so quick to support something until you have the facts. Don't think the Beastie Boys are right just because they are the Beastie Boys. After all, once they have your money, you have about as much say as a cow in a slaughterhouse. Pleasant dreams.



Okay, another issue is upon me and I have tons to say this time around. In my last column, Spag kind of chewed my ass about writing about the NBA, but fuck him, I can write about anything I choose. So now the NBA lockout is over. I am still going to boycott the entire season. I will not go to a single game unless I get tickets for free -- something that happens to me quite often I must say. But as far as me paying my hard earned money, well those days are over. Fuck the billionaires and their profit margins....

Speaking of boycotts, I know a lot of punk kids are unhappy with the way things were going at Deja One, and I can honestly say that I don't blame them. But after hearing a million stories about the riot on November 27th, I have decided to stay neutral and not get involved. This is not the Punk Rock thing to do, but if you were in my position, what would you do? I wasn't there so I can honestly say that I don't know the truth. Remember, there are three sides to every story: yours, theirs and the truth.

Anyway, the result is the cancellation of all Ska Punk shows, but the Hardcore shows continue. The MorNoiz Collective continues to run things without me and I must say, they are doing a great job. There was a time when they were going through a few growing pains but all in all, I must commend them for keeping LIHC alive and well. They have been putting on some great shows, (ie, the SOIA show, etc...) and I know they will continue. Good job kids! There will be a lot more shows now that we don't have to give up the nights to the Ska Punk scene, but I know a lot of kids will miss Deja. Well, keep going, it's not closed. Believe me, the Hardcore shows are run by Hardcore kids who truly care about what's going on. Deja One has little to do with anything that we do there. Go find out for yourself.....

For the first time in my life, I let someone else book a tour for my band. I have always done things DIY and what do I get? A booking agent that can't even return my calls and didn't book a single show.... and Two Man was supposed to be touring the country in February! Well, needless to say, we are not touring the country until April now. I will be doing it myself, and I will have some help. Booking a 30 day, cross country tour, is not something that I want on my shoulders. Three people booking 10 days each is the way we are going to go. It will be a lot easier this way, and I am sure that we will have some fun. So the bottom line is this: if you can do it yourself, then do it. If not, someone else may fuck things up and the result will be very disappointing.... Have a nice fucking day you assholes.-**Marc**

THE GLASS IS HALF FULL

JEFF KAPLAN

Attention everyone...let it be known that *Under the Volcano* discriminates!!!! Yes, this supposed "punk" zine that's been going on for awhile does, in fact, discriminate. You see, I'm one of the few people on earth, it seems, that does not own a computer. I rely on access to my school's computer lab to access the internet, or send e-mail, download porn...whatever.

So, it's intersession, right? I don't go to the computer lab...so what is a *Roachclip* columnist supposed to do? Everything's by e-mail!! Basically, here's a message to all aspiring *UTV* columnists...if you don't have access to e-mail, don't bother. I asked Spag, "Hey, maybe you can type my column in for me". What did I hear from Spag?? -- "Groan....waaaaa...that takes so much time...boohoo....moan...whine...adljfaposeihate".

Okay, maybe Mr. Black will accomodate me. What did I hear from Spag?? -- "Oh man, forget it...he doesn't want to be bothered with that." So fine...be bothered by a column that's a month late. Okay, enough of that.

I have offically entered my first "life crisis". I have finally come to grips with the fact that I'm no longer in the "high school/college" age. Those who will soon be graduating college this upcoming May ('99) were seniors in high school when I graduated! It's hard to let go to that time in life. It really is the best time in life....it's a cliche handed down to the younger by the older, but sometime cliches are cliches for a reason. I've come to realize that.

I'm subconsciously doing things now, that I know I'm doing for the sole purpose of recapturing some of my youth. I went to see Zebra last Saturday night for godsakes!!!! Anyone who grew up in the '80's on Long Island knows exactly what a Zebra concert means. Don't give me any of that "Nah man....I was strictly hardcore through the '80's" bullshit. You all liked Zebra at one time or another....just fess up.

I'm listening to a lot more Metal now than at any other time in my life since my high school years. It's just more of an attempt to recapture a time that I have to face has passed. On the other hand, I'm only 25, and I know it sounds like I'm already digging a grave for myself. I'm half-way to 30 from 20, but, at the same time, I'm half-way from 20 to 30. Now...THAT'S looking at a glass half-full if I do say so myself. It's not like I'm Marc Lopez or anything.... Some final notes. I want to say hello to the fellow 2 Man members. And not just the members themselves, but the whole group of people who surround it, and have supported it from day one. I hope every person who has ever been in a band feels the way I do about 2 Man about their own band. It's been a truly special experience, and the ride has just begun. Thank you for making it special, and whatever happens, happens.

Another thing, is that *Dumpster Dive* fanzine from Connecticut seems to still be going strong. I can't believe it!!! One of the first zines I ever read when I was a young punk was *DD*, done by some of the guys who were in the old CT-HC band Seizure. I'm glad to see it's still going strong.

My last "shout out" goes to Jim, formerly of Kill Your Idols. Jim, despite the scathing scarasm he emits from the heart of his soul, is one of my favorite people I met in 1998. I don't know the whole story as to what happened, but consider me a friend. Give a call...and don't be a stranger.

To everyone else....be a stranger!

KAOS

By Paul Motherbox

I've asked myself quite often lately, "Why do I continue to do this?" No, not only writing for this mag, but "Why do I keep putting out records, going to shows, writing for other zines, listening to this stuff, and trying to build a distribution company?" I don't have any answers for myself; maybe it is compulsion or an obsession. I must like being in debt and hoping to put out a record that will one day crack me out of the red. But the problems of distros and bands taking an eternity (sometimes years) to pay, has always made that just a pipe dream. I think to myself, "Why are you so DIY? Your prices haven't changed at all since 1992. I know you aren't in it for the money, but if you spent the money that you spent on Motherbox, you could own a house."

I dunno. I guess I'm a masochist, but I will do at least 10 more records (I want to do at least 50); I write for *UTV* 'cause Rich lets me. Why anyone wants to hear a guy ramble on about Long Island bands and shit that bothers me I have no idea. I can take solace in the fact that my section is usually more intelligent than *Roachclip*, though I have a feeling Jeff can write some deep stuff. I enjoy seeing certain bands, and every once in a while a new or touring band surprises me. I listen to just as much non-Punk stuff as I do Punk, and at this point my interest in HC pertains to a few local bands and little else. I just needed to give myself a mindset overhaul (anyone get the reference?), a new perspective for '99.

That said, the highlight of my new year has already come and went with the Warped Weeble Wobbles reunion show. This show was a "one time" benefit show for a friend of the Weebles, and despite a tyrannical rabbi running the place, it was a great show. Local favorites Glassjaw and the Movielife played as did "surprise guests" VOD, but it was Bob and four Mikes that rocked the party for me. All the old favorites were cranked out for this special occasion and despite the long layoff, I thought it was kick ass. It was cool to see all the punks dancing with the older hardcore kids, funny even; a circle pit like the old days.

Another great show recently on Long Island was Sick of It All at Deja, with Ensign and Shutdown. Since I am not the biggest fan of either of the opening bands, all I'll say is the packed house (over 400 kids) seemed to really like 'em. But SOIA showed once again why they are the kings of NYHC. It is a rare day that I go off and dance anymore (last time was the Clockwise reunion), but I went nuts and sang along like everyone else and had a great time. I also got to meet the guy that runs Immigrant Sun Records, which was cool. I am so jealous of the packaging of his records, they are fucking amazing. They make my stuff look like finger paintings.

Now let's see if I can do a quick run down of Long Island nonsense. There is a new band, as yet unnamed, with Anthony Roman (of Garden Variety fame), Tommy Williams (ex-Sleepasaurus, ex-Long Distance Runner), and Greg Collins (ex-Milhouse, Sleepasaurus). I've heard a few practice tapes and these guys are doing some interesting stuff. Now, I don't imagine any of the younger kids recognizing this stuff, but it seems to have heavy Wire, Elvis Costello, and similar stylistic influences. I am really interested in seeing these guys play live. When I know what they are called I'll tell you here. The Movielife is planning on recording for a full-length CD which they hope to have done in the late spring so they can do a summer tour to support it. When I know what label they are doing it with, I'll fill you in. I heard that Glassjaw have had offers from Exit and TVT, but I don't know if it is true. Inside is recording for a new full-length on Redwood Records and will be touring Italy in March with Seed N Feed. Kill Your Idols are seeking a new drummer -- if you are interested email Herp3@aol.com. Contrary to rumors, Last Days of August have not broken up; in fact they have a six song CD coming up on General Records any day now.

I need to thank Eric Weiss from Ground Zero for helping me out. I recently booked a show there with Dangerous Parallel (really young punk rockers), Oblique (who played the best set I've ever heard from them), On the Rise (old-school Hardcore from Elmont -- more people should check these guys out), Steve Cooley's All Star Jazz Ensemble (who came from York, PA and played Hellbender inspired Emocore that the kids seemed to like), and Contra (Long Island's political punks). Now, as shows go it wasn't the best attended (it was up against that Ska-fest), but Eric was cool enough to say I could do another show. So I plan to have a Sunday matinee in March as my next one, and hopefully one "Motherbox presents" show monthly from then on.

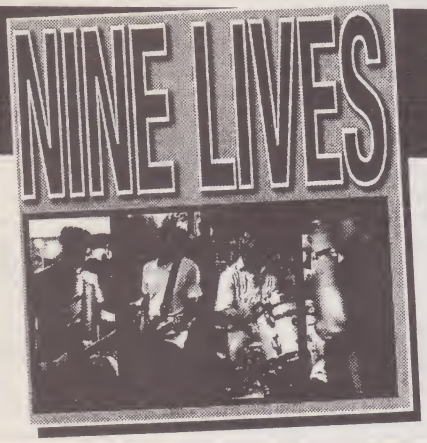
"Life likes to throw me curve balls, usually I shrug them off and safely make it to first base, but sometimes I swing away wildly and strike out." That's the first line to my novel... what do you think? I need help naming our next 7" comp -- the bands on it are Inside, Silent Majority, Clockwise, the Cotton Weary, the Movielife, and Last Days of August. If you have some cool ideas for a comp name, drop me an email. We are hoping to have this record out in late February. Also coming up from Motherbox is a split 7" with Queens thrashers RPOD and PA punks Fisticuffs, and a full-length CD from NJ's secondhand, who have much more of an Emo feel then on the first CD we did.

Bands that I am dying to see on their upcoming tours are GBH, the Dropkick Murphys with the Ducky Boys, and Madball. Check out Fisticuffs when they hit the Island next month. I got a bunch of demos and stuff for next issue; invite me to your next show so I can write about it in this rag.

KAOS will try to review Long Island bands that send a quality demo (or CD, LP, 7") if you feel your band should be talked about here or if you need help contacting any of the bands, questions, comments...email us at PaulMOTHER@aol.com.....or write us KAOS c/o Motherbox Records, 60 Denton Ave, E. Rockaway, NY 11518...

NINE LIVES

Reignition



"Brian and Rob (ex-Black Train Jack) serve up six positive punk songs where BTJ left off. Rob's voice is amazing. Black Train Jack (along with Big Drill Car out here) remain my biggest "shoulda beens" from that era/genre and I wish these dudes all the best." - *Flipside*

"Pop punk played to perfection . . . I urge any fan of Epitaph, Fat Wreck Chords or Lookout to check out Nine Lives. For those of you who need street 'cred' this band features two members of Black Train Jack." *Under The Volcano* #46

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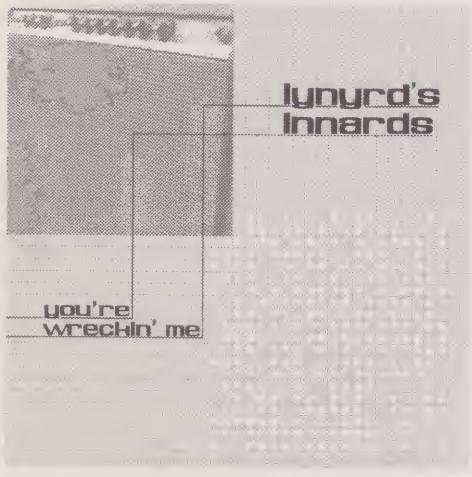

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*Okay, so I haven't been in the mood to review 7"s in a while. I can't keep up with all these fuckin' 7"s in addition to all the CDs I get, so I've decided to grab 50 pieces o' vinyl and give 'em each a REALLY short review. I know this is a cop out, but hey, **you** try reviewing this many 7"s in a month. Fuck you. Here I go.-**Spag***

Spag's 50 seven inch record reviews

1. **Hookers** "12 Gauge Reaction" *(Black Lung, POB 252, Richmond, VA 23218)*. Kick ass Punk Rock 'n Roll. One of the best.
2. **Hellacopters** "Soulseller" *(White Jazz c/o Psychout, Box 25511479, Stockholm Sweden)*. Overrated cock Rock with Blag Dahlia on the B-side vocals. Kick ass artwork!
3. **The Dipshits** "Holiday Drunk Fest" *(Junk, POB 1474, Cypress, CA 90630)*. Four kick ass Rock 'n Roll numbers. This includes two originals and two covers (one by The Zeros and one by The Lewd). Also, the wonderful Larry May of Candy Snatchers sings on this backed up by The Slobs. Awesome!
4. **Candy Snatches** "Moronic Pleasures" *(Black Lung, POB 7854, Norfolk, VA 23509)*. Two awesome beer drinking anthems from the masters of chaos, one original and a cover.
5. **The Von Zippers** "Twist Off" *(Estrus, POB 2125, Bellingham, WA 98227)*. Kick ass Garage Punk -- one of the best. Look for a full-length out now! A cool package once again, from Estrus.
6. **Coyote Men** "Call of the..." *(Estrus, POB 2125, Bellingham, WA 98227)*. A double 7" with six screaming Garage numbers, similar to the Sonics. Good party shit.
7. **The Insomniacs** "Guilt Free" *(Estrus, POB 2125, Bellingham, WA 98227)*. Poppy. Mod-like '60s-inspired pop. Always good, always catchy. From Jersey. Cool.
8. **Lynyrd's Innards** "Houston, We Have A Problem" *(Harmless, 1437 W. Hood, Chicago, IL 60660)*. Boring, mid-tempo Punk Rock.
9. **The Henchmen** "My Catalina" *(Get Hip, POB 666, Canonsburg, PA 15317)*. Fun Garage lo-fi Rock. Not Punk, but still very very good. Includes keyboards and a song about a car. Cool!
10. **The Window Paynes** "Lost Friend" *(Get Hip, POB 666, Canonsburg, PA 15317)*. Boring Garage Rock with snotty vocals and fancy guitar solos. The B-side is an instrumental.
11. **Fortune & Maltese and the Phabulous Pallbearers** "Leave No Stone Unturned" *(Get Hip, POB 666, Canonsburg, PA 15317)*. '60s-inspired pop with very melodic vocals and twangy guitars.
12. **Mystic Eyes** "Little Girl" *(Get Hip, POB 666, Canonsburg, PA 15317)*. Psychedelic pop with twangy guitars on their cover version of "She's Gone" by the Dovers. Inspired by '60s Garage.
13. **Mount McKinleys** "The Cake Eater" *(Anthracite, POB 70785, Pittsburgh, PA 15203)*. Interesting, original instrumentals with a lot of fucked up feedback and distorted sounds. Very cool.
14. **The Despised** "Scourge of the South" *(Kangaroo, Middenwel 13, 1098AA Amsterdam The Netherlands)*. Super fast brutal hardcore Punk Rock. Wow. It kicks ass. Find this. You'll love it.
15. **V/A** "Surprise Package, Volume 2" *(Flying Bomb, POB 971038, Ypsilanti, MI 48197)*. This is a Christmas comp with bands like Rocket 455, The Blowtops, and The White Stripes. It pretty much sucks.
16. **V/A** "A Couple of Minutes is All You Need!" *(Get Dun, 35 Terrace Ave. #3, Providence, RI 02909)*. Comp with brutal sounds of Rated R, Gringo, Degenerates, Arson Family, Doosh Bags, The One's You Hate. Fast and rude. Fuck you.
17. **VA Nikki the Sprinkler/Borisites** *(Just Add Water, POB 420661, San Francisco, CA 94142)*. Rev. Norb is Nikki and Nikki is Rev. Norb. Various covers, including ones of each others' songs. Funny as shit. Rev. does a great version of "Young and Stupid." A great 7".
18. **The No Talents** "Quelle Crise Betsy" *(Broken Rekids, POB 460402, San Francisco, CA 94146)*. Garage Punk with great French female vocals. I love this band. Members include the guitarist of Splash 4. This kicks ass. Cool as shit.
19. **The Upsets** "Tommy Gun Heart" *(TKO, 4104 24th St. #103, San Francisco, CA 94114)*. Very cool classic Punk Rock similar to Electric Frankenstein.
20. **V/A** "Hard Up, Hung Up and Despised: Volume 1" *(Wax Vaccine, POB 40527, Portland, OR 97240)*. Four Portland Punk Rock 'n Roll bands. Includes 8 Foot Tender, Lemongrove Kids, New Wave Hookers, Screaming Furys.
21. **V/A Tres Kids/Quadiliacha** *(No, POB 14088, Berkeley, CA 94712)*. Brutal kick ass Grindcore. Wow, what power! Cool.
22. **Nashville Pussy** "Kicked In the Teeth" *(Scooch Pooch, 5850 West 3rd St. #209, Los Angeles, CA 90036)*. Punk fuckin' Rock 'n Roll. Two covers, one by AC/DC and one by... Rose Tattoo?
23. **Choking Victim** "Victim Comes Alive" *(Hellcat, 2798 Sunset Blvd, Los Angeles, CA 90026)*. Generic Punk with attitude.
24. **F-Minus** "Failed Society" *(Hellcat, 2798 Sunset Blvd, Los Angeles, CA 90026)*. Eleven fast Punk blasts. Includes a Black Randy & the Metro Squad cover. I like this.
25. **V/A The Krays/The Infiltrators** "What's Right and Who's Left?" *(Welfare, 23 Lexington Ave. #424, New York, NY 10010)*. Two New York Street Punk bands. Four songs by Infiltrators and two by The Krays, including a cover of "Won't Get Fooled Again." Okay.
26. **Johnny X and the Conspiracy** "Buy, Sell, Trade" *(BYO, POB 67A64, Los Angeles, CA 90067)*. Boring, poppy, Clash-like. A split with Tim Chuck's label of Token Entry.I wonder who's in the band. The B-side is a bit more interesting.
27. **The Radiation Kings** "A Look Back at Things to Come" *(Stubborn, 504 Grand Street #F52, New York, NY 10002)*. Brilliant, soulful traditional Ska from where else but New York? Get this and give up that Bosstones record, you poseur!
28. **V/A The Thugs/The Satones** *(Blue Man From Uranus, POB 2609, Toluca Lake, CA 91604)*. The Thugs are masked members of the Hate Bombs delivering some fine Surf/Sci-Fi Rock instros while The Satones kick out ultra lo-fi instrumentals. A great 7".
29. **The Truents** "Don't Look Back" *(TKO, 4104 24th St. #103, San Francisco, CA 94114)*. Two good solid Punk Rock songs from this New York band. The

British accent is real, and it's good and melodic. Cool.

30. **Heidnik Stew** "Trials and Tribulations" *(Headache, POB 204, Midland Park, NJ 07432)*. Get your boots and braces on 'cause it's time for some skinhead Hardcore. Very late '80s a la YDL or AF. Twelve years too late maybe, but better than that Hardcore Metal shit.

31. **Mark Brodie & The Saboteurs** (American Pop Project, POB 2271, San Rafael, CA 94912). '60s-inspired Surf from Brodie and company, The Saboteurs. Look for full-lengths by both The Saboteurs and Mark Brodie.

32. **Nobodys with Joe Queer** "Queers For A Day, Nobodys For Life" *(Suburban Home, 1750 30th St. #365, Boulder, CO 80301)*. You figure it out. The Nobodys with Joe Queer play five songs that sound like The Queers and Nobodys. Some covers. Limited to 2,200 so snatch it up.

33. **V/A US Bombs/Bristles** "Break My Heart" "Bottle Rockets" *(Beer City, POB 26035, Milwaukee, WI 53226)*. A good Punk Rock split. Bombs cover a Radio Birdman song -- pretty mid-tempo Punk, while Bristles play yet another good Punk number. Cool.

34. **The Infected** "American Disaster" *(Beer City, POB 26035, Milwaukee, WI 53226)*. Six pretty good fast Punk Rock songs. Nothing special.

35. **10-96** "Catastrophe" *(Beer City, POB 26035, Milwaukee, WI 53226)*. Fast Hardcore Punk with cool sounding early '80s-style Hardcore vocals. Not bad. Very Misfits-like. The singer died in November.

36. **The Degeneracy** "No Company" *(Beer City, POB 26035, Milwaukee, WI 53226)*. Yeah, New York's own kick some serious Punk Rock ass. Fans of Violent Society should give this a spin. Four songs total. Very PC.

37. **Eracism** "What a Sham" *(Beer City, POB 26035, Milwaukee, WI 53226)*. Total peace Punk. Very street, unity and fuck corporate America. Mid-paced with a shitty recording.

38. **Kill City Butchers** "Music for Children of All Ages" *(Beer City, POB 26035, Milwaukee, WI 53226)*. A lot more melodic than most Beer City bands. What would you expect from some Canucks?

39. **The Horshacks** "Jeremy Is Drunk" *(Beer City, POB 26035, Milwaukee, WI 53226)*. Great name, shitty music. Lousy generic Punk Rock with a horrible recording.

40. **The Crusties** "Junk Yard Dog" *(Beer City, POB 26035, Milwaukee, WI 53226)*. The worst band I've heard on Beer City. Pure boring mid-tempo generic Punk Rock.

41. **The Muzzies** "Enter. . ." *(Beer City, POB 26035, Milwaukee, WI 53226)*. Fast generic Punk Rock with whiny vocals and bad drums. I'm not too impressed.

42. **Dis Sucks** "Puke to You" *(Beer City, POB 26035, Milwaukee, WI 53226)* Wow... Dis Sucks? I agree.

43. **The Plungers** "Here Are..." *(Intensive Scare, POB 640338, San Jose, CA 95164)*. Yeah... Fucking crazy Japanese chick vocals from New York. Punk Rock. Includes "Fuck Trigger," in honor of the guy from The Continental. Funny, The Plungers play there, mostly.

44. **The Assmen** "Burger Breath" *(Intensive Scare, POB 640338, San Jose, CA 95164)*. Silly Three chord Punk Rock with total Meatmen-style vocals. Okay.

45. **The Stuntmen** "Unpaid Vacation" *(Junk, POB 1474, Cypress, CA 90630)*. Mid-tempo melodic Punk Rock. Pretty good, but nothing too crazy. "Good Lord" is my favorite.

46. **The No-Talents** "Hello World" *(Hate, Circ. Nl, Gianicolense 112, 00152 Roma, Italy)*. The best female-fronted band. Simple garagy Punk Rock -- three chords of pure power. I love 'em. Another great lo-fi Punk Rock 7" from No-Talents.

47. **V/A New Bomb Turks/Hellacopters** *(Anyway, POB 82444, Columbus, OH)*. A limited split tour 7". The Turks do a good mid-tempo Rock 'n Roll number while the Swedish 'Copters play more guitar driven cock Rock (it's pretty ROCK).

48. **V/A Rocket From the Crypt/Julian Briano y sus Hermanos** *(Vinyle Communications, POB 8623, Chula Vista, CA 91912)*. RFTC plays "Lumps," a song you would expect to hear on *Circa Now*." It's great. The B-side is just, well... funny.

49. **The Slobs** "Another Piece of Junk" *(Junk, POB 1474, Cypress, CA 90630)*. Yes, another classic-style Junk band. Fans of drinkin' and classic Punk Rock will love this. Four songs total, including two covers. Cool as shit.

50. **B-Movie Rats** "Drop Dead LA" *(Safety Pin, POB 51241, 28080 Madrid, Spain)*. An awesome Punk Rock 'n Roll band that's all about the ladies. It even includes a Rod Stewart cover to make your mom wet. Fuckin' Punk Rock!

Alright, so there you go. 50 slabs of shitty Punk Rock. I would think after reading this you would agree that the world is flooded with 7"s. I hope you get an idea of what these bands are like, and you purchase the ones you might enjoy. Thanks for reading, you pussy.

Audio Reviews

12 Rods "Split Personalities" *(V2, 14 East 4th St., New York, NY 10012).* This CD is highly recommended to listen to while smoking a joint! Why? *Split Personalities* is laced with quirky keyboards, trippy guitars and nasally yet energetic vocals that help add to the overall element. If the Cars impregnated a band like Swervedriver the end result would be 12 Rods. Groovy indeed.(CD)**-Alex**

All Rights Reserved "The Right State of Mind" *(382 St. Lukes Pl., Franklin Square, NY 11010).* This is some fast paced Streetpunkcore....from some cool kids that live one town over from me and work in Utopia. I also think they frequent The Witches Brew coffee haus. Seven songs that are anti-everything: growing up, the high cost of living, cops, riots, the future and sexism.(Cassette)**-Dr. Deathray**

Angel Hair "Pregnant With the Senior Class" *(Gravity, POB 81332, San Diego, CA 92138).* This is a collection of stuff by Angel Hair, a West Coast band that was around from '92 to '95 and played noisy Emo Punk. It's kind of hard to compare Angel Hair's music to anything, but it's really good, a mix of Boy's Life and Jehu, but with noisy vocals like Unsane -- maybe similar to Frodus? So, Angel Hair were pioneers of the Noise-Emo-Punk sound. So, if you like those bands I've mentioned you should look up up Angel Hair and find your roots (wow, how Hardcore).(CD)**-Jack**

Anti-Flag "Their System Doesn't Work For You" *(A-F, POB 71266, Pittsburgh, PA 15213).* Originally a split CD with DBS entitled, *North America Sucks*, Anti-Flag re-released their side of the CD (originally limited to 1,000 copies). I've only seen the CD once in Vancouver, and stupid me, I didn't pick it up. But now it's available here with one unreleased track and a shitload of live radio tracks. A must for all fans. (CD)**-Spag**

The Ataris "Look Forward To Failure" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119).* This is a six song EP. I think The Ataris have stuff out on Kung Fu Records. I guess Fat Mike wanted to give them some more exposure and help them out. They kinda sound like Blink-182. Very generic Pop-Punk.(CD)**-Dr. Deathray**

Autechre *(Nothing/Universal, maker of horror classics).* I liked what these guys did on the *Pi* soundtrack as well as some stuff on one of those *Volume's Wasted* compilations. This CD, on the other hand, has some good points it's another example of experimental drivel. Imagine Philip Glass minus the reward. Eno had his *Music For Airports*; this is muzak for elevators. I understand there is art to droning; I didn't approach this record looking for instant gratification through formula tech-head hooks, but there is a lesson that some people should learn: if you're gonna push things, please push them in the right direction. Everyone who remotely dabbles with this genre should check out LI's Mute Treasures to get a glimpse of decent future sounds and future music.(CD)**-Groovy**

Bill The Welder *(Owned & Operated Recordings, POB 36, Fort Collins, CO 80522).* This is some guy who has roadied for ALL/Descendents for the past 15 years. It's a weak attempt at a punk (?) record. I don't know, this CD was all over the place, and kinda boring too. Um, don't quit your day job.(CD)**-Dr. Deathray**

Black Omen "Death's Warm Embrace" *(POB 1233, Freeport, IL 61032).* This is some serious Metal shit that reminds me at times of like a bad Pantera. Myk wanna trade for a punk CD?(CD)**-Dr. Deathray**

Bleed "Tales of The Handsome Creep" *(No address).* This sounds like HR from Bad Brains in a Garage Rock band. There's not much else to say about these 15 tracks. The titles "Flat Tire," "Dragster Man," and "Speed Kills" are about what you'd think. It's fast garagy Rock Metal, like Speedball, but the vocals are very Bad Brainsy recorded on a demo tape.(CD)**-Jack**

Blue Sky Rodeo "Julio's Dream" *(Gebben, 3907 24th St., San Francisco, CA 94114).* This is rather cool. Blue Sky Rodeo have released a five song EP which contains dreamy, atmospheric Indie Rock which is very heavy on hooks and tight song structures. Blue Sky Rodeo almost have a radio friendly appeal, meaning they're well-produced and they're a group of troubadours who write verse/chorus oriented schtick. For what is, it's really swell! After placing my Deicide and Dead Kennedys CDs on the shelf to give this a concentrated listen I found myself in a state of euphoric entertainment. Have I sold out?(CD)**-Alex**

Bona Fide "Disenformulated *(Transmission, 2931 West Central Ave. Suite E, Santa Ana, CA 92704).* Remember the band Scatterbrain? Well if you don't, they had this record called *Here Comes Trouble* and it was very good. It mixed Metal with Punk, Hardcore, Jazz, and Classical music. It was very groundbreaking. Scatterbrain became kind of well-know but their next record went nowhere, thus giving them an asterisk in the world of Metal. Bona Fide is basically trying to pick up where Scatterbrain left off. The lyrics are a bit political like Dead Kennedys, but not as intelligent. Musically, they have that Scatterbrain style, but it just bored me halfway through. I ended up listening to my Scatterbrain album instead.(CD)**-Jack**

The Bouncing Souls "Tie One On!" *(Epitaph, 2798 Sunset Blvd, Los Angeles, CA 90026).* Don't get me wrong, I love the Souls -- I have for years -- and everyone knows they're a fun band to see live, but then they should've released a video rather than a live CD. All The live songs are played too slow; four from *Maniacal Laughter* and four from the Epitaph record. There's also one new studio track that doesn't get me too excited about the next record.....a disappointment for someone who is a fan.(CD)**-Dr. Deathray**

Cause For Alarm "Beneath The Wheel" *(Victory, POB 146546, Chicago, IL 60614).* The grumpy old guys from New York City return with another tribute to Krishna. Tony Brummel has really gotten into this old school revival thing, with this and Out Of Order. CFA has a new guitar player who has written some excellent music for this new full-length, but unfortunately Keith still writes the lyrics and they are kind of silly. The record as a whole is good, and the band sticks to what they have been doing for the last couple of years. It isn't as good as the last full-length, and doesn't come near the original 7" but it still isn't bad. I would take this over most of the new jack Metalcore any day.(CD)**-Myk**

Cause For Alarm "Beneath the Wheel" *(Victory, POB 146546, Chicago, IL 60614).* This is what real Hardcore is...super fast old school Punk Rock, not cheesy Metal riffs. It's so good and refreshing to see a band that has been around since the old days putting out consistently good music...and they don't claim to be anything they're not. Anyone who likes H20, wake up and buy Cause For Alarm's new one.(CD)**-Dr. Deathray**

Certain General "Signals From the Source" *(CBGB, 315 Bowery, New York, NY 10003).* Is this Art Rock? Or is this New Wave? Either way, I don't like it. This actually kinda reminds me of Talking Heads. These guys seem good at what they do, it's just not for me.(CD)**-Mr. Hymson**

Chamberlain "The Moon My Saddle" *(Doghouse, POB 8946, Toledo, OH 43623).* This sort of sounds like John Cougar Mellancamp. It's hard to believe that Chamberlain used to be Split Lip, but let's give them the credit they deserve for doing what they want to do. Not too bad, but I would like to see what these guys can do live.(CD)**-Mr. Noiz**

The Crumbs "Low and Behold" *(Lookout, POB 11374, Berkeley, CA 94712).* So the Crumbs lost the Ramones look and sound like some high octane Punk Rock 'n Roll. Fourteen kick ass pure guitar rock inspired anthems. Includes a cover of "I Got My Mojo Working" that's straight up dirty. Fans of the Devil Dogs, Gotohells, and even the sound of Pop Punk bands will enjoy this. I do!(CD)**-Spag**

Cryhavoc "Sweetbriers" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106).* The vocalist sounds like James Hetfield during his early days in a heavier voice There are some gloomy influences here, but they are hard to pinpoint. There are also some distinct late '70s, early '80s hard Rock influences, especially in the guitars. I would say the closet thing to describing this would be progressive Metal with a retro feel to it. There's lots of well thought out instrumentation, but with an underlying sadness to the vocals. For the gothic at heart, and probably the suicidal in practice.(CD)**-Myk**

Day Nineteen "13 Legs" *(Southside Pride, POB 1837, Bloomfield, NJ 07003-1837).* These guys just played an ARA benefit show on Long Island and got the crowd going. This Ska band is from NJ, and by the look of the back of their CD they played last year's Warped tour in NJ. That's great. Anyway, they mix some distortion amongst the clean guitar and horns now and again. They kinda sound like a more Punk Rock Edna's Goldfish. So there you go. Skank.(CD)**-Dr. Deathray**

Despised NJ "1999" *(Black Pumpkin, POB 4377, River Edge, NJ 07661-4377).* Be sure to hoist a beer while listening to this. The good news is The Despised NJ is a trio that have released an energetic 14 track disc which features hyperactive '77 Punk Rock that has a slight Oi! tinge to it. Lyrics deserve a round of applause thanks to themes that take jabs at heroin addiction, cold hearted sluts, Straight Edge kids and conformist scumbags just to name a few topics. The production of this CD is raw and garagy, quite fitting for these tried and true Punk Rockers. Not bad.(CD)**-Alex**

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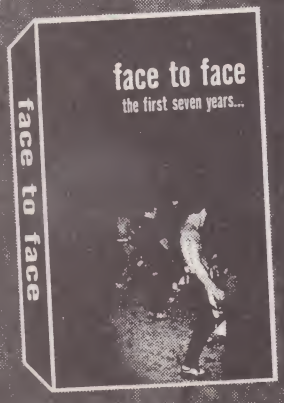

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Deicide "When Satan Lives" *(Roadrunner, 536 Broadway, New York, NY 10012).* This is an excellent recording for a live album. They did a good job putting this together, and actually sort of keep the power of a live Deicide show. Seventeen tracks make this well worth the money, and a good job selecting from all the albums is done. "Once Upon the Cross" is a stand out track and the crowd is really into it. It amazes me that the House of Blues allows Deicide to play there, but anything for a buck I guess. Good stuff, much better than I expected. Thanx Sophie.(CD)**-Myk**

Divine Empire "Redemption" *(Olympic Recordings, POB 7217, Elgin, IL 60121).* This CD consists of groove heavy, straightforward Death Metal featuring a shitload of blast beats and sonic mosh parts; there are also guttural growls and screams which are loaded with rage and unhappiness. The musicianship is tight, so don't expect any garage gore antics. This band reminded me of those Swedish death metallers Grave. Basically what you get with *Redemption* is an overall solid Death release. I've heard this sound before but nonetheless Divine Empire do not bore.... they pulverize.(CD)**-Alex**

Dog Faced Gods "Random Chaos Theory In Action" *(Gothenburg Noiseworks, POB 129, s-401 22 Gothenburg, Sweden).* This is a good mix of Fear factory and Sepultura influences. The recording is great, as is most of the stuff from Gothenburg, the land that has given us some of the greatest innovators in Death Metal, such as In Flames and At The Gates, plus my personal favorite non-Death Metal band Hammerfall. Dog Faced Gods once again prove that they have way too much fuckin' talent for one small area. This is a band that would be huge here if they had a Roadrunner or a TVT behind them, but they remain relatively unknown. If you stumble across this it is well worth a listen.(CD)**-Myk**

Don Caballero "Singles Breaking Up: Volume 1" *(Touch and Go, POB 25520, Chicago, IL).* Here we have a collection of Don Cab singles and comp tracks ranging from '92 to '97. Don Cab play very aggressive rockin' instrumental numbers with some of the best fucking drums around. This record is a lot better than their new stuff. All the songs on this are a lot more straightforward. It also contains my favorite Don Cab song, "Our Caballero."(CD)**-Spag**

Dripping Goss "Blue Collar Black Future" *(CBGB, 315 Bowery, New York, NY 10003).* I am a fan of DG. Their last full-length release was great. This CD is less impressive, but still a good effort. DG sound like Jesus Lizard with Eddie Vedder singing for them. Actually, this vocalist is better than Eddie V. I bet this guy wouldn't complain about success either. DG play angry Rock music that at times has the technicality of Jazz. I recommend this CD. However, if you see their first one, *Blowtorch Consequence*, pick that up instead.(CD)**-Mr. Hymson**

The Empire Hideous "Victim Destroys Assailant" *(Dysmal Abysmal, POB 616, Hawthorne, NJ 07507-0616).* This collection of songs were recorded live in January of '98, two days after vocalist Myke Hideous announced that The Empire Hideous was to disband ; I have a feeling we've haven't heard the last from these New Jersey ghouls. The Empire Hideous is a Gothic band that hints at the more muscular, early Fields of the Nephilim sound sans Carl McCoy's gravel-throated delivery, but tends to be more musical, brandishing both hooks and knowing arrangements. These guys have long been considered one of the few Gothic bands on the East Coast worthy of much attention. Hear why for yourself.(CD)**-Rich**

The Empire Hideous "Live: I'm Dead, You're Dead, We're All Dead" *(Dysmal Abysmal, POB 616, Hawthorne, NJ 07507-0616).* I've recently gotten two posthumously released live CDs from these vampyres and yes, vocalist Myke also fronted the Misfits for a spell. This one was recorded live at The Bank and Coney Island High in New York. There are a few songs found on both recent CDs, but the band line-ups vary slightly, and the songs don't cross over **too** much. Myke's deep voice still flutters darkly, witness to a macabre musical exorcism that is almost punk in spirit but artistic in execution; think Joy Division's rumble, the melting guitar fuck of Funeral Party, and the attack of early Christian Death. Highly recommended for the fanged generation.(CD)**-Rich**

Fifty Tons Of Black Terror *(Beggars Banquet, 580 Broadway, Suite 1004, New York, NY 10012).* I've read up on this band and I discovered that they were formerly known as Penthouse in their homeland of England, and then things got ugly because Bob Guccione of that world famous skin mag decided to take some legal action. The end result was the band having to change their name. Fifty Tons Of Black Terror's songs are filled with screaming bluesy riffs, heavy power chords, pounding drums and vocals that are straight from the school of hard knocks. Part John Spencer Blues Explosion, part Jesus Lizard, FTOBT have the artillery to shake up the establishment. Along with lyrics that are all about sex, drugs and Rock n' Roll, listening to this will cheer you up.(CD)**-Alex**

FOCUS "No Refills" *(Cut Your Grass, 320-A Bayville Ave. Bayville, NY 11709).* This is the second release for CYG Records, the same people that brought you the SAD 7". FOCUS stands for Fuck Off 'Cause U Suck. I think they should get rid of the acronym and just be called Focus. Anyway, they're a pretty decent Ska/Punk band. I've never heard of them before Giovanni gave me this CD. Hopefully this CD will get them out there, and you can call them for shows at (516)333-6021. They display a lot more talent than most of the Ska/Punk bands out there.(CD)**-Dr. Deathray**

Freaks from The Apocalypse "We Always Knew Better" *(Eiffel Trousers, 55 Violet Road, Kings Park, NY 11754).* This 19 song CD compiles new and old tunes from this hard to classify Ska band that's been around since 1995. They mix Surf with Ska/Punk and classic 2-Tone Ska with a very melodic voice courtesy of lead singer Bob Ciani. Included is their crowd fave, "Harry Diamond" as well as songs about vampires and Darth Vader. Pick this up and support your local DIY labels!!(CD)**-Dr. Deathray**

Front 242 "Headhunter 2000" *(Metropolis...how 'bout an address?).* Some people have way too much time on their hands. So did I when I decided to listen to two discs worth of remixes of one fuckin' song. Yeah, that's right. This genre has finally parodied itself, coming full circle by taking the Front 242 anthem "Headhunter" and pumping out 17 remixes of it. How many times can you hear "Will you lock the target?" What the hell is that? This is the worst idea I've ever heard of. This surpasses my bassist's film concept about fucking pigs and getting AIDS, tentatively titled, *The Pig Fucking Movie*. Industrial music has really gone down hill, and this encapsulates the reason why I've abandoned my recreational listening of this genre. (Two CDs, only ONE fucking song!!)**-Bazini**

Furslide "Adventure" *(Virgin, 338 N. Foote Hill Rd, Beverly Hills, CA 90210).* Good alt-rock release. Some pop, some psychedelic rock, some powerful female vocals. Did I just say FEMALE vocals? Let me check out the packaging and see how babe-a-licious the singer is. She looks cute. That adds an extra point to my overall review. Just when I thought I had this CD all figured out, now I am hearing drum loops and depressing string arrangements. Damn, this is hard to pinpoint. Okay, here it is...Sarah Mclaughlin meets Radiohead meets Stone Temple Zeppelin. This CD is a must for the 92.3 crowd.(CD)**-Mr. Hymson**

The Graduates "Up In Downtown" *(Beatville, POB 42462, Washington, DC 20015).* This seven piece hails from Dallas, and plays that Rock n'Roll Swing/Ska everyone's been hearing about as of late. I couldn't really get into this because every song sounds the same, and no real emotion make it stand out from any other band of this genre. But hey, they've got cool CD art, and sometimes that's all you need these days.(CD)**-Dr. Deathray**

Gold Water "Dustbowl" *(Invisible, POB 16008, Chicago, IL 60616).* Amazing CD. This is similar to Final or Lull. I could see this CD coming out on Relapse if Mick Harris had any involvement in it, but here it is on Invisible. Thank you, Invisible. Put out more stuff like this and chill out with the Pigface double-gatefold-tribute-remix-stuff. I guess you would consider this CD to be an experimental soundscape release. It is depressing and moody. The songs unfold to you slowly, as if you are getting to know someone over time. How pretentious of me. Great background music, drug music, or bang a stripper with implants music. This is the polar opposite of a Merzbow CD. If not Relapse, I could see this on Projekt...but Invisible? This CD is my pick of the month. But only if you like spacy and psychedelic sound collages. If you think Pink Floyd is psychedelic, pick up this bad boy, and go to school.(CD)**-Mr. Hymson**

Grand Mac "Maledictions" *(Slash...no address given).* What a CD... What I mean is, what a BAD CD. These guys sound like Guns N Roses meets the Black Crows. Ironically, their bio calls them a "punk" band. Excuse me while I laugh...ok still laughing...still laughing...now I am pissing in my pants...but hey, that feels pretty good. Someone should tell the publicist at Slash Records that in order to be considered "punk," a band must have some anger, speed, and intensity to their music. This CD reminds me of D-Generation. That comment **was** meant as an insult. You can drive a Grand Am. you can eat a Big Mac. But please don't listen to a Grand Mac.(CD)**-Mr. Hymson**

Groop Dogdrill "Half Nelson" *(Mantra Recordings, 580 Broadway, Suite 1004, New York, NY 10012).* Ahh yeah! This CD contains 13 tracks of pure sonic bliss delivered in a thunderous Rock n' Roll fashion. This is an excellent release which fuses noisy Led Zeppelinish riffs with a powerful rhythm section that could bring to mind Big Black. Groop Dogdrill are not a bunch of radio friendly pussies. Throw in some lyrics which advocate drinking and smoking cigarettes, and you have a masterpiece that's bound to piss off the likes of Alcoholics Anonymous and Mother's Against Marlboros. *Half Nelson* is a winner.(CD)**-Alex**

The Gun & Doll Show "Working On The Bomb" *(Fortune, POB 11302, Berkeley, CA, 94117).* Think mellow Pixies or a non-Hardcore Whirlpool and you'd be right, but tends to be more of a Rock album. Split male/ female vocals, kind of more on the adult contemporary thing. I think this would work well with the VH1 crowd.(CD)**-Mr. Noiz**

Haunted *(Earache, 295 Lafayette St, suite 915, New York, NY 10012).* Here it is: the new album by At The Gates with the new singer and it's that good. It is a little more Rock that ATG, but it is still blazing fast. We all know how talented they are, so like Sepultura, everybody wanted to know how the new singer was going to be. Unlike Sepultura though, this actually works, and really well in my opinion. The new vocalist strikes me as being very close to John Connelly of Nuclear Assault in pitch and singing methods. Being a huge Nuclear Assault fan that was a good thing. I am totally excited about this record and everybody should get it, even the ATG fans.(CD)**-Myk**

Hecate Enthroned "Dark Requiems" *(Blackend/Death, 2828 Cochran St., Suite 302, Sini Valley, CA 93065).* The still former members of Cradle Of Filth return with another clone record. There are unending blast beats, the high pitched vocals that sound like gargling

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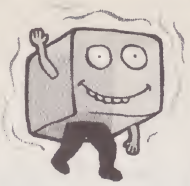

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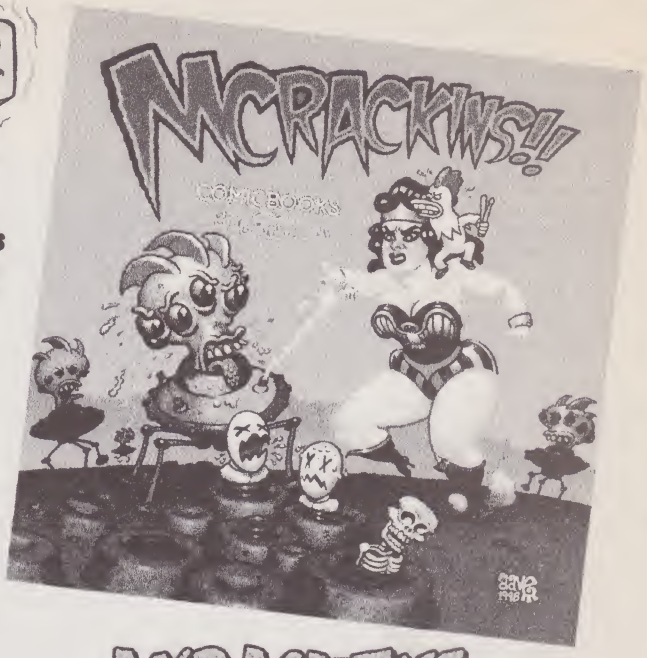

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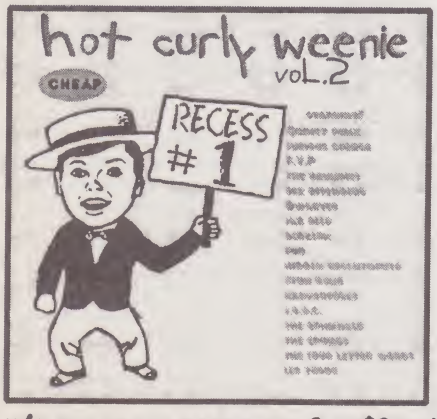

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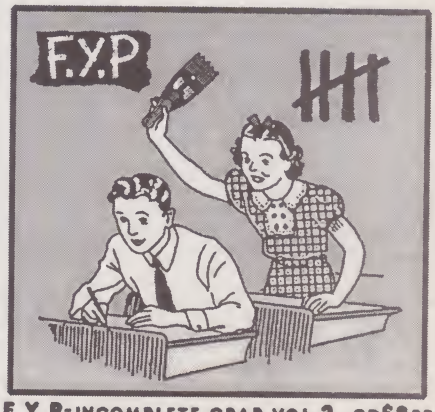

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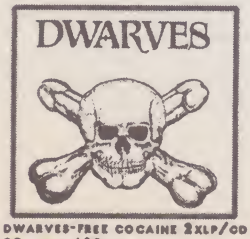

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with razor blades, and lots of keyboards. That is the shining light of the CD. The keyboard player, Michael, is far superior to that of Cradle. The melodies are much more haunting, and require a much more talented player to accomplish. The record is much like the last one; they haven't really progressed any. It is better and more mature than the early Cradle albums, but pales in comparison to the two newest. I really enjoy this band, but as long as they continue to emulate their old band, they will never shake the comparison.(CD)-**Myk**

Hemlock "Funeral Mask" *(Head Not Found, POB 2010 Grunerlokka, N-0505, Oslo, Norway)*. Local New York Black Metal masters return with their second full-length release. Featuring members of Brutal Truth and Ceremonium, Hemlock is probably one of America's top bands. While this is a new recording it has that old school "Deathcrush" feel to it, with full speed ahead tortured vocals and the only atmosphere coming from well played guitar chords. This is a great step forward from the first full-length, and the split they did with Black Army Jacket. Unfortunately HNF has no US distribution and this record can only be acquired through mail order. Hemlock has already signed to Full Moon for their third record. Look for that during the summer of '99, and try www.blackMetal.com for this and Hemlock's earlier release.(CD)-**Myk**

I Against I "Headcleaner" *(Epitaph, 2798 Sunset Blvd, Los Angeles, CA 90026)*. So Epitaph has put out yet another tired-sounding, boring young Punk band. As I listen to this very melodic version of Bad Religion, I ask, "Why put this out? Does anyone care?" Then I realize they're three pretty boys from Holland. You know I'm sick of all of these pretty boy skater-like bands. Punk used to be ugly and fun. Now it's just cute and sappy. Next please, before I puke.(CD)-**Spag**

Impala "R&B Favorites" *(Estrus, POB 2125, Bellingham, WA 98225)*. Impala is a sax-driven concern outta Memphis that is as soulful as they are rockin'. This CD contains some previously released stuff from 7"s, outtakes from the full-lengths *Square Jungle* and *Kings of the Strip*, and the Power of Bob single. And yes, there are some covers here, including Link Wray's "Vendetta." It's a shame Impala disbanded, because they do the instrumental thing really well...I'm still kinda hoping they'll get back together and record again. That sax is just so haunting....(CD)-**Rich**

Isis "Mosquito Control" *(Escape Artist, POB 363, West Chester, PA 19381)*. In the tradition of great bands like Drop Dead, Nausea, and Eucharist comes the insanely heavy Isis. This is just a four song EP from a band that is not even a year old, but the talent masks that. "Pain and Vengeance" is much like a Neurosis song, with the vocals of a Tim Singer. This is all it was promised to be, and a whole lot more. Escape Artist is a new upcoming label, and if they keep putting out records like this and Burn It Down they will be unstoppable. This is a must own; get off your ass and find a copy as it is already into its second printing.(CD)-**Myk**

Jejune "This Afternoon's Malady" *(Big Wheel Recreation, 325 Huntington Ave., Boston, MA 02115)*. This release almost reveals a totally different kind of band than from Jejune's first full-length, *Junk,which* had this nautical thing going with a lyric sheet styled like a blueprint. On *...Malady*, Jejune are more in touch with their sensitive side. Photos of flowers grace the disc's inlay, along with song titles that should be depressing enough for Billy Corgan himself. Musically, Jejune pull off a unique Emo style that includes beautiful male/female vocal trade offs and deep lyrics that at times can be kinda blissful. (CD)-**Lloyd**

Jim Rome "Welcome To The Jungle" *(Outpost, 8932 Keith Ave., Los Angeles, CA 90069)*. Jock Rock from a sports newscaster -- I think he's formerly of ESPN. It's a mixture of songs that are regularly played on his show, along with banter which reminds me Dennis Leary. Nothing special on here, but there are a couple of good tunes like Boomtown Rats' "Up All Night" and a Ramones tune. Maybe Jim should hook up with Two Man Advantage.(CD)-**Mr. Noiz**

Kid Rock "Devil Without A Cause" *(Atlantic, find the address yourself)*. This is the worst Rap Rock ever! I can't believe people are liking this and enjoying it. This is so bad. The CD label is a middle finger -- ooohhh how tough! This music makes the Bloodhound Gang seem mature. Get it off my player now! Someone that owns this obviously doesn't read this magazine.(CD)-**Jack**

Lynard's Innards "You're Wreckin' Me" *(Johann's Face, POB 479164, Chicago, IL 60647)*. This band has a very unique sound given the current onslaught of boring, copycat Punk bands. They stand out from the rest due to the voice that kinda reminds you of a raspy Thurston Moore fronting a Punk band that mixes west coast stylings with DC emotion. Also, they do a kick ass cover of The Cure's "Jumping Someone Else's Train." (CD)-**Dr. Deathray**

Men's Recovery Project "The Golden Triumph Of Naked Hostility" *(Vermiform, POB 12065, Richmond, VA 23241)*. This is one of those bands that I always see advertising in *MRR* but I never checked them out. This compilation proves Men's Recovery Project are a pretty fucked up band, more interesting than 90% of the stuff out there and for good reason. The group doesn't have one sound. When they're Punk they remind me of Born Against (which I'm sure everyone will agree is a lazy comparison). On the other hand they dabble with experimental and sound collage: imagine the Residents freebasing with Negativeland and some of the junkies from Pigface (now I'm not saying anyone in Pigface are actually junkies, but I'm trying to show some sort of wit here.). Is that all? No, because there are parts that are spoken word pieces/ stories and they remind me a lot of this Crispin Hellion Glover record that I have which is collecting dust. Like I said, overall this is a really cool fuckin' album because it has a lot of stuff on it that I like. If only the band dabbled with heavy Dub 'cause then I'd say it was the perfect album. Well, at least they got pretty close.(CD)-**Groovy**

Meshuggah "Chaosphere" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106)*. The masters of technical Death Metal return after that travesty of an EP. More chords than a typical Joe Satriani record and as much power as LIPA mixed in with a flawless double kick. Creativity is everything to this band. There is no one mold that would fit these guys. They are like the Rush of Death Metal; constantly stretching the boundaries with no care for has been done before or what people say cannot be done. Everything one looks for in a Meshuggah CD, and no Techno. Look for their first ever US tour this year.(CD)-**Myk**

Metallica "Garage Inc." *(Elektra, why bother)*. I know you're all sitting back asking why I reviewed these sellout posers. Well three reasons: First is, it's the *Garage Days Re-Revisited*, re-issued. They did a great job; some funny liner notes and much of the original artwork. It's a must own. Next is the new song selection. You should all know they do Motorhead, Mercyful Fate, Black Sabbath, and Discharge. They at least still listen to good music, even if they don't play it. Lastly, this is a really fuckin' great cover record. It's the best Metallica record since *...And Justice For All*. How could it not be? The band didn't write a note on it. I think this will be more for the old Metallica fans still searching for something to fill the void, although the fans of 'lica will like it as well. I say 'lica 'cause like their last album, there's no Metal left.(CD)-**Myk**

The Microwave Orphans "Remember Orange Julius" *(Eiffel Trousers, 55 Violet Road, Kings Park, NY 11754)*. This isn't an actual release...it's an advance tape of upcoming stuff from the Orphans. Most of the songs will be on a split CD with 48 In the Basement (one of my personal fave punk bands here on LI) and a bunch will land on a split 7" release with Long Island's answer to Weezer aka WCF. Well, whenever I think of the Microwave Orphans, I think back to a description of them on a flyer for the Striped Basstards last show. I give credit to Wells Tipley for coining this description...."Weird-core Kung Fu Action". Now let's take that apart piece by piece. The simple fact that Matt Orphan (lead singer) doesn't mind taking his shirt off and dancing in his underwear and rolling on the floor can make them prime candidates in the weird category. But that's why Long Island loves them. Ok, so "core." Well, because these guys play the most balanced mix of Ska, Punk, '80's music, circus (?), and everything else you can think of...putting them at the "core" of the cutting edge....am I stretching here? "Kung Fu" is never out of the question at their shows -- whether it's them or the kids in the pit. With all that behind you, you can anticipate a lot of "action" at their shows. Pick up their split CD and 7" when you see it, or Darth Orphan will prevent you from seeing the new *Star Wars* movie when it comes out.(CD)-**Dr. Deathray**

Millencolin "Same Old Tunes" *(Burning Heart - but hey, it's really Epitaph, 2798 Sunset Boulevard, Los Angeles, CA 90026)*. I believe this is the first record by these foreign fruitcakes, available in America for the first time. Originally released in '94 now brought back to bore you and your little skater friends. If you like their other stuff, get this. If you don't, then don't waste your time. You probably already have a million records that sound like this. It's so played out and weak it pisses me off.(CD)-**Spag**

Moral Crux "Something More Dangerous" *(Panic Button, POB 148010, Chicago, IL 60614-010)*. This band has been around for 12 years and is looking for some respect with their newest CD on Ben Weasel's new label. Fourteen catchy Pop-Punk songs that often touch upon social and political issues.(CD)-**Dr. Deathray**

Mundanus Imperium "The Spectral Spheres Coronation" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106)*. I have to say, this is not going to go down in my top 100 records in history. It is one of those records you either really like or you won't ever listen to again. I tend to be the latter. Black Metal atmospheric keyboards, with Death Metal drums, a guy on guitar who wants to be Joe Satriani, and a vocalist who you could easily mistake for David Coverdale. The mix doesn't even sound appealing, and it's not. It is dull, and the different influences just fight each other. There really isn't anything about this record I can recommend.(CD)-**Myk**

The Mute-Ants "The Terrible Tunes Of...." *(Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)*. Although there are a million bands playing Pop punk inspired by the Ramones, only a few are worth talking about. Well add The Mute-Ants to your list. This CD is really cool, nice and snappy. There are quick drum beats and snotty vocals, similar to Boris The Sprinkler. It's a keeper.(CD)-**Spag**

Naglfar "Diabolical" *(WAR/Relapse, POB 251, Millersville, PA 17551)*. This is what I'm talking about! This is the kind of band that makes my blood boil. Take the best parts of Black Metal, mix them with the best parts of Death Metal, and stop denying any knowledge of grinding Punk Rock (as many Metal people do) and you get Naglfar. This by far the best band on WAR and one of the best bands to ever work with Relapse. Full speed, atmospheric, angry, and talented as all fuck. There is just absolutely not even the slightest fault in this record, except that billions of people aren't buying it. You're all

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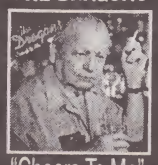

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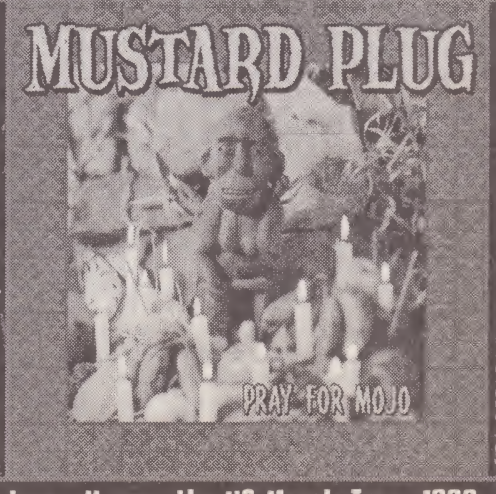

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The Nerve Agents *(Revelation, POB 5232, Huntington Beach, CA 92615-5232).* I have heard tons of bands that revisit the late '80's Hardcore sound, but these guys take the cake. I guess it must be the YOT influence screaming out of this band that catches my attention the most. Mix in some group chants and you've got yourself a classically styled Hardcore band. Thumbs up also to these guys, who promote the values of Hardcore's melting pot.(CD)-**Mr. Noiz**

Nevada Bachelors "Carrots & So On" *(Nevada Bachelors, 648 NW 54th St., Seattle, WA 98107).* Now, these chaps sound like they've been jamming for years! The disc packs a punch thanks to this band's knack for writing catchy, hooky songs that can be labeled as "alternative" while yet maintaining a certain awkward edge. Quirky guitars, odd high pitched vocals and a groove oriented rhythms section help add a bit of gusto to this release. Part Blues Rock, part Indie Rock, part Beatlesque clones, the Nevada Bachelors will get you off in a better fashion then let's say... Oasis..(CD)-**Alex**

Peaceful Meadows "No Justice, No Peace" *(Allied Recordings, POB 460683, San Francisco, CA 94146-0683).* Tried and true Punk enthusiasts will totally salute this CD just after one listen. Intensely fast drumming, raw retro guitars and snotty vocals dominate this release. After checking out four tracks, I nearly thought I was listening to anarchist Punk circa '84. I even hear some Agnostic Front in the mix. If your definition of Punk Rock is Rancid I have news for you: you've crapped your draws. The cleaning solution for the caca; Charmin.... I mean Peaceful Meadows.(CD)-**Alex**

Nevermore "Dreaming Neon Black" *(Century Media, 1453-A 14th St #324, Santa Monica, CA 90404).* Holy Fates Warning! Imagine hearing *The Specter Within* for the first time. I'm getting that feeling all over again, and this is 1998, not 1985! Nevermore continues to break down new walls, while still keeping the power and feeling of old. This features the last recording by guitarist Pat O'Brien, who is now in Cannibal Corpse (a real stupid move in my book). I don't think "retro" would be a good word to describe Nevermore, as this is what they always sounded like. Power Metal at it's utmost supreme. Once again, here a band that is getting worldwide acclaim everywhere except from you stupid Americans. This is new METAL, not Pantera or Korn!(CD)-**Myk**

The New Grand "Incognito" *(Sonic Unyon, POB 57347, Jackson Station, Hamilton, Ontario, Canada L8P 4X2).* This is a very poppy disc. It's very poppy almost Beatles/Beach Boys-esque in the beginning, then towards the middle it changes to an almost poppy Pixies/Weezer sound. You can tell the influences here is Weezer. The packaging is very nice. The songs are short. It's something that I would like live, but not to listen to on a daily basis.(CD)-**Jack**

New Wave Hookers *(Junk, POB 1474, Cypress, CA 90630).* Junk, oh Junk. Yes, Junk was the best label of '98, but the highly awaited New Wave Hookers kind of let me down. Not as Punk Rock as I like. There's not enough "fuck you" behind these mid-tempo Rock 'n Roll tunes. Fuck, it's okay. Junk still rocks.(CD)-**Spag**

Night In Gales "Thunderbeast" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106).* This is the second record by Night In Gales, but you wouldn't know it as it seems that the two came out less than a year apart. The first record was an excellent debut, showing true promise for an unknown band. The second record remains in the same vein. Instead of branching out, the band decided to stay relatively the same and fine tune what they had. Thunderbeast is precise and powerful, with slow grinding Death Metal chords and a vocalist that sounds more like he listens to Discharge than At The Gates. The drums are a well timed out collection of mid-tempo blast beats that continually pound away. The guitarists are highly adept, and avoid the traps of their talents, ie, long solos. The entire package does need a little fine tuning, and they do need to explore (as the sound can get a little dull towards the end), but these guys have nowhere to go but up. This is a great second step in a hopefully long staircase.(CD)-**Myk**

Noam Chomsky "Propaganda and Control Of The Public Mind" *(Alternative Tentacles/Ak Press, POB 40682, San Francisco, CA 94140).* The two easiest ways to approach Chomsky are though the published collections of his transcribed interviews or though his audio presentations. You can also catch him on C-Span every now and then, but that's pretty much hit or miss. Now I'm making the assumption most of you already know who Chomsky, simply because of time and space limitations. Briefly, if you never heard of him, he's more or less one of the guys who inspires a lot of Biafra's spoken word pieces. Pop Icons like RATM, Bono of U2 and Radiohead cite him as a brilliant mind, but none of these guys put a lot of the information that they've digested into practice. For example Rage earn $$$ for Sony, who've been a major financier of the bloody military regimes in Indonesia (if you do business in Indonesia, you're doing business with that government). Meanwhile, they speak out about the genocide that is occurring in Mexico (which is in part financed by US and Pro-NAFTA corporations) yet Rage somehow overlook the atrocities that occurred in East Timor and in Indonesia which they themselves have in part contributed to. IRONY???

Propaganda and Control is pretty heavy duty stuff. Chomsky chronicles the history of propaganda, which was first created as a means for the wealthy minority to maintain control over the poor/ underclass. Chomsky cites several historical examples of how propaganda has been used by the power elite and the philosophy behind it. Old style propaganda is still in practice today. Take a look at major media conglomerates like Time Warner who – if you exclude some of Turner's sports teams and garbage like DC Comics -- still own 49 media windows that most of us get our daily news and information from. Did you know they own *Vibe* magazine, as well as having a large interest in Sub Poop records? (Geesh). And I haven't even touched on Rupert Murdoch yet. (Yikes!)

What's nice about this CD is you hear Chomsky make jokes; he's as straight and monotone as Ben Stein, but he's still funny. For example, Noam says something like "One thing I force myself to read on a daily basis is the New York Times.... For some masochistic reason." This is a heavy CD to tackle in this here review section, but it's definitely relevant and stands above 90% of the sound recordings you presently own.

Other Chomsky stuff I suggest you check out is the film *Manufacturing Consent*, as well as the book that complements the film because the material is discussed st greater length. You can also get *The Chomsky Trilogy* (*Secrets*, *Lies And Democracy*, *The Prosperous Few And The Restless Many*, *What Uncle Sam Really Wants*) for like $20 -- it'll be the best spent $20 you've had in a long time.(CD)-**Groovy**

Nothingface "An Audio Guide To Everyday Atrocity" *(Mayhem, 285 W. Broadway, Suite 300, New York, NY 10013).* This is a fairly heavy mix of Marilyn Manson, Pantera, and early era heavy voiced Fear Factory. The record is excellent as is the recording, but the band leaves me a little tired and bored those there's lots of chunk and angst. This could easily rank right up there with Limp Bizkit and that ilk -- ever popular jock-turned-metalhead, we-think-we're-Hardcore bands. Unfortunately, I'm probably not the person to review this, and that is the problem when a friend asks you a favor; you get torn between trying to please your friend, and trying to tell your idea of the truth. I really think that fans of the new Fear Factory will like this a lot. I just continue to hate this new Metal stuff.(CD)-**Myk**

The Offspring "Americana" *(Sony Music/Columbia, they're still in the phone book).* Since their early days on Epitaph, The Offspring have changed a bit, metamorphosing into an even poppier Punk band which has become a slick, well-produced major label darling. *Americana* finds these chaps remaining true to their Cali Punk roots, yet the band winds up experimenting with Duran Duranish guitars on "She's Got Issues," Caribbean-flavored beats on "Why Don't You Get a Job?" and of course, the Gerardo-meets-Punk-Latino on "Pretty Fly For A White Guy." Is this CD groundbreaking? No. Is it tolerable? Yes. Will it appeal to readers of *MRR*? Ummmm..... (CD)-**Alex**

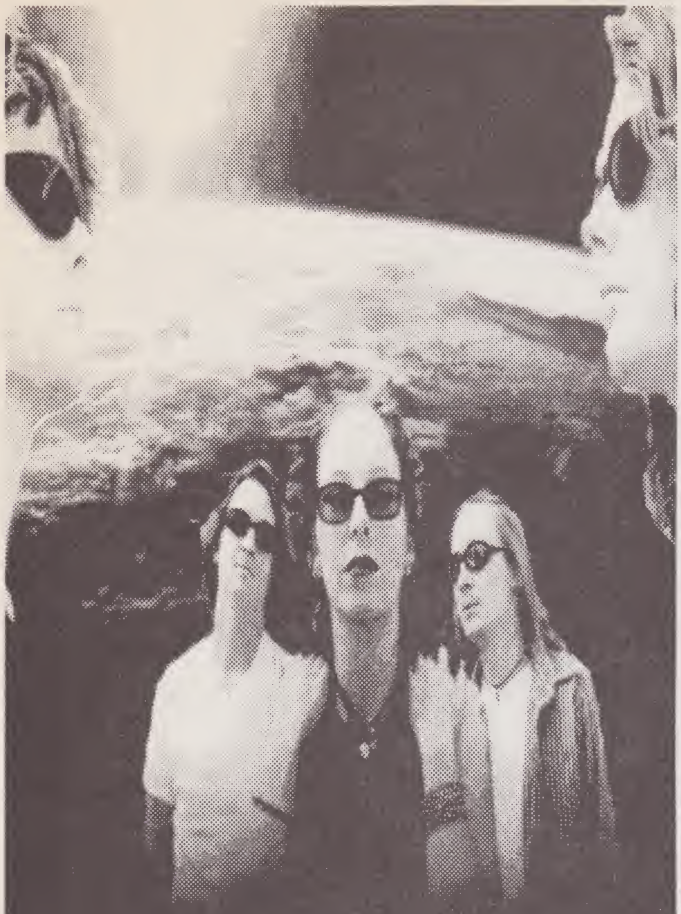
The Offspring "Americana" *(Sony Bologna, in your deli section).* Total crap.(CD)-**Bazini**

Old Man's Child "Ill-Natured Spiritual Invasion" *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404).* OMC seems to put out a record about every year. It also seems they have a line up change about as often. This new album is no different. It features guitarist/vocalist/only permanent member Grusome doing all the music and Metal drumming legend Gene Hoglan beating the skins. Well, I have to say this could have been the best thing for Old Man's Child. This is the best record they have ever done. It's almost like all those early extra members actually destroyed the music instead of making it better. The drumming is impeccable -- did you expect any less? -- the keyboards are truly melodic, and the vocals have finally found that quality medium that some of the earlier records lacked. This is truly a ground breaker and a standard setter. It is a shame that Grusome has decided to take some time off for once. Hopefully he won't lose the tremendous momentum he gained with this record.(CD)-**Myk**

oRSo *(Perishable, POB 57-8804, Chicago, IL 60657-8804).* Rex bassist Phil Spito conjures up ditties similar to Rex in their dynamics and melodies, but with a more experimental edge (there are backwards tracks and other oddities). There are lots of strange instrumentation credits like Brian: Indigestion Yummi Yammi, and Ben: Tambourine Toilet Percussion. Also featured on this work are members of Red Red Meat as well as Julie (strings) from Rex.(CD)-**Mr. Noiz**

Out Of Order "Survival Of The Fittest" *(Victory, POB 146546, Chicago, IL 60614).* This is Chicago old style! In the vein of Negative Approach, Broken Bones, and bands like the Abused, this is a great 25-track compilation. Songs from live shows, demos and assorted other places. All in all, the quality is excellent, as are the liner notes. I, for one, never heard of this band, and it came as a great surprise. It's a shame that kids no longer like this true style of Hardcore. This should be huge, but it won't be cause they don't have tattoos and don't send songs out to their "niggaz." For the people who truly know how to "Keep It Real!"(CD)-**Myk**

Outpatients "Hardcore Outcasts Revisited '82-'84" *(Free Association, POB 123, New York, NY 10185-0002).* Considered by some to be a pioneer of the Boston Hardcore scene, the Outpatients never released anything "officially." They **did** do a tape, but it was bootlegged and passed around a lot. I'm glad they decided to release this now. I never really heard of the band before -- once in a while their name would come up in the NYC Hardcore scene, but not much. I was never really in that "NYHC scene." I like Hardcore music, but I never liked the "We're NYC and don't mess with us or we'll kick your ass" attitude. It was just too hard for me. Thus the type of music. I wasn't one of the strong



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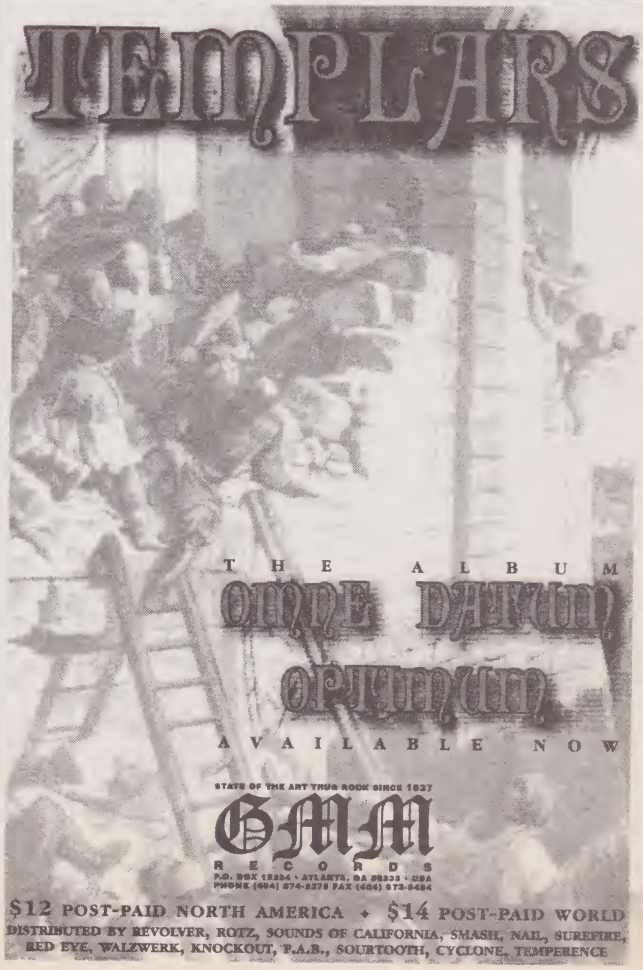

ones and probably never will. Anyway, after 14 years this sounds like old Hardcore, before the whole Straight Edge movement came in. I like it. But if it's a Boston band, then why are they on an NYC label? I guess there's finally a bridge between the two scenes.(CD)**-Jack**

Perseverance *(Gig, 520 Butler Ave., NJ 08742).* The bass player of Perseverance is a guy named Troy. Back in 1990, Troy was a bouncer at the club Sundance. I used to go to Sundance shows with my friend, Josh. In 1990, Josh played bass in Suffocation. That made him a Death Metal celebrity. Of course, I played drums in the equally brutal Death Metal band Sorrow, but no one seemed to care. Especially not Troy. Troy used to let Josh sneak in the side door for free. When I tried to follow Josh's lead, Troy would slam the door in my face. I have always had low self esteem, but Troy made me feel like I was lower than dirt. Do you feel sorry for me after hearing that traumatic story? Are you a female under 30 and under 130 pounds? If so, you should email me at...oh, was this supposed to be a review? Well, Rich Black doesn't pay my rent, so screw him. As far as this CD goes, it sounds like Biohazard, Rage Against The Machine, and Korn.(CD)**-Mr. Hymson**

Pigface "Below The Belt" *(Invisible, POB 16008, Chicago, IL 60616).* This is the best Pigface CD I have ever heard. Do you know why? Because it is not really a Pigface CD. It is a Pigface remix CD. The whole CD is great. Any fan of electronic music will enjoy this bad boy. My favorite remixes here are done by Hanzel Und Gretyl, Phylr, Sheep On Drugs, and Justin Broderick of Godflesh fame. In those mixes, you hear more of each individual band than you do of Pigface. And for me, that is a good thing. Every track is different. Buy this now.(CD)**-Mr. Hymson**

Pilsner "Autosuggestion" *(Get Hip, POB 666, Canonsburg, PA 15317).* Now here's a band with balls! It's more of that slimy Punk Rn'R with a lot of guitar riffs and fuckin' pissed off vocals. Right up my alley. Slap these guys on a bill with Electric Frankenstein, Candy Snatches and the B-Movie Rats for a night of drinkin' and fine women. Hey kiddies, this is fuckin' Punk Rock, not like the shit you're listening to. Also, if you're already enjoying the fine sounds of Pilsner, then check out Rob the guitarist's other band, Silver Tongued Devil, with a release soon out on Safety Pin from Spain.(CD)**-Spag**

Plow United "Narcolepsy" *(Creep, 252 East Market St. Suite 220, West Chester, PA 19381).* This is the final album from one of the East Coast's best Punk bands ever. Years from now, when old codgers like us are talking about "back-in-the-day" Plow United will come up as one of the best. It's such a shame to see them go. Instead of just going downhill musically like many of their peers (I will not name those bands because of some of the close ties they have to this magazine and others that I know), Plow United did the smart thing by breaking up before they got bad. They knew when it was time to go after putting out three kick-ass records. This one is probably one of the best. The music is tight and the drumming is just incredible. The lyrics are also very smart "Attn: Asshole RE: Records" is a classic. If you like Punk Rock, this is it. On the vinyl there's an extra song not on the CD, so get both!(CD)**-Jack**

Pop Unknown "Summer Season Kills" *(Deep Elm, POB 1965, New York, NY 10156).* I dug this effort. Pop Unknown have cooked up a rather hypnotic, poppy CD that thrives on smooth vox and hooky verse parts which sound like they were learned in Emo University. Fuzzy guitars exist, as do trippy sounding guitar effects.(CD)**-Alex**

Poundhound "Massive Grooves" *(Metal Blade, 2828 Cochran St. Suite 302, Simi Valley, CA 93065).* This is a solo album from the guitar player of Kings X. Sort of a Funk, Soul, Rock album with a little Hendrix thrown in. There are some interesting things going on, but like most of the Kings X stuff, I get bored after a few minutes. The songs are long and very repetitive. It has that Shrapnel Records feel in that it seems to be music made for musicians and not necessarily for fans. A guitar player might listen and say "I see what he's doing" while I don't get it. It isn't bad, and the guy has got more talent than he knows what to do with, but I don't see me listening to it often.(CD)**-Myk**

Propagandhi "Where Quantity Is Job #1" *(G-7 Welcoming Committee, Box 3-905 Corydon, Winnipeg MB R3M 3S3, Canada).* I didn't get this CD to review, I actually just picked it up in amazement when I saw it. Propagandhi is one of my fave bands and all Propagandhi fans should go out right now and get this. It includes the *I'd Rather Be Flag Burning* 10", various compilation tracks, live shit, demos, and other random stuff that you probably don't have. There are also lyrics to almost every song -- 28 in all. Funny liner notes breaking down the history behind each song are included. I can't wait for their new CD that will be coming out soon on Fat.(CD)**-Dr. Deathray**

Prophanity "Stronger Than Steel" *(Blackend/Death, 2828 Cochran St, Suite 302, Simi Valley, CA 93065).* Swedish Black Metal with strong German Thrash roots. Lots of technical guitar work and speed, similar to that of Kreator and Destruction. The vocals are a newer Black Metal style, with the exception of the track "Swedish Steel," which is a traditional Thrash style song. A great introduction to this seemingly new band. Originally released on the Blackend label from England, this boasts a recording quality that is not usually associated with this style music. All around, a great choice.(CD)**-Myk**

Raise Hell "Holy Target" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106).* First I have to comment on silly these guys look on the back of the record. Black leather pants, no shirts, studded belts, and blood poured all over them -- you all get the picture. Next, where the fuck is the bass? Twin guitars, and you can tell they're really high. The drums sound like they were recorded in another room, and there is no bass sound. The vocals are the only thing that is right. The recording is so bad that this is hard to listen to. The musicianship is fairly good although the songs are a little dull and simple, but these guys could play even better. The recording is a mess. It's a shame.(CD)**-Myk**

The Randumbs "It's About Time!" *(GMM, POB 15234, Atlanta, GA 30333).* Now what fun is it to review a band who already know that they're morons? Stew Pid, Les Smart, Will Flunk, Skip Skool aka The Randumbs are definitely one of those band that stopped wearing their thinking caps after they got their GED and went off to the military. This CD is more or less testimony to that. Musically they're not bad -- imagine late day Wretched Ones but with a West Coast twang thang going on. Stew reminds me of the dude who used to sing for the Slammin' Watusis (which is probably a horrible reference- Slammin' Watusis... anyone? anyone?) They have a funny song about a disgruntled mailman, and a really stupid song called "Semper Fi." The closer is a tune called "Made In The USA." Good music and a lot of laughs at the band's expense, though it pisses me off that that's how it was intended.... So maybe they're not so stoopid after all.(CD)**-Groovy**

Reagan Squad "Golden Mile" *(A-F, POB 71266, Pittsburgh, PA 15213).* It's about time! Punk hasn't been the same since Reagan left office. Back when Ronnie was the man, he fueled Punk Rock. So many bands bashed him and his spend spend spend yuppie beliefs. Sure let's party now Ronnie, with a ton of coke and whores. That was the '80s. Now it's crack and AIDS. We owe it all to Ronnie, so it's nice to see a band like Reagan Squad give a little shout out to the Punk Rock legend, Reagan. Unfortunately, the music on this is pretty generic and too anti-alcohol and political for me. The production is a little weak. Oh, I know it's Punk, but a good recording helps. Not my cup of tea.(CD)**-Spag**

Refused "The Shape of Punk to Come" *(Burning Heart/Epitaph Records 2798 Sunset Blvd. Los Angeles, CA 90026).* When I first saw the title of this record and the fact that it was on Epitaph, I thought to myself, "Did these guys totally change their sound or is someone just playing a joke on somebody else?" Well, the simple answer is yes and no. If you want to talk about Refused changing their sound, you might be referring to the weird tempo changes, the use of samplers, cello, violin, and tambourine. At the same time I think Refused is playing a joke on everyone. First of all, they make the best Punk/Hardcore record of 1998 and then they break up? What kind of sick humor is this? Well, we had the chance to understand, but just like everything else we looked past..."refused" it, if you will. The least you can do is go and buy this CD. Not later, right now. This should be the beginning of a new chapter in Punk as well as Hardcore. To all those who don't know what they sound like, think.....Rage Against the Machine meets Fugazi in San Diego via Gravity Records. They sometimes bring back good memories of Angel Hair and the Fifty-Two X. Enough said go get.(CD)**-Dr. Deathray**

Screeching Weasel "Beat Is On the Brat" *(Panic Button, POB 148010, Chicago, IL 60614).* So Mr. Ben has released the way-out-of-print and nearly impossible to find LP of SW covering the first Ramones record. The record is everything you would expect from Screeching Weasel; it sounds just like the Ramones with Ben singing. There's also a few bonus tracks that SW released as a 7". Cool, but I still need to find the LP (anyone?). (CD)**-Spag**

The Shitgiveits "Fucked Up System" *(Shitgiveits, 6511 Burgundy St., San Diego, CA 92120).* This is one of the few demo tapes that I've gotten in quite some time. These guys are no nonsense Punk Rock. Songs like "Sex Offender" and "Would You Do It Again" might strike a few sour notes with the PC crowd, though I think they were meant to illustrate a character's perspective rather than the band's own views. Other than that, these guys are straight up drunk and disorderly anarcho punks. Musically, this is fast-paced stuff that will certainly go over well with the street punk kids as well as the riot city chaos punk sect. I really like this one a whole lot, and I'm sure we'll be hearing some good things about these guys in the future.(Cassette)**-Groovy**

Shudder To Think "Music From the Movie *High Art*" *(Velvel)*/ "Music From the *Movie First Love, Last Rites*" *(Sony....Jack keeps forgetting the damned addresses).* While these are two separate CDs on two separate labels, the music was done by the same band, Shudder To Think. Musically they are almost the same. It's what you'd expect from STH -- nice dreamy poppy music, with a hint of Classic Rock and Punk. The *High Art* soundtrack is more instrumental, kind of like background music for reading or writing reviews. *First Love, Last Rites* has guest vocalists while STH play in the background. Such singers are: Liz Phair, Billy Corgan, Robin Zander, John Doe, Matt Johnson, and the departed Jeff Buckley. All the songs are nice and great to hear. I **did** see the movie *High Art* and liked it; I didn't see *First Love...* yet, but I want to. These CDs are good for anyone who likes soundtracks and background music. Cool for driving late at night down the Garden State Parkway.(CD)**-Jack**

Silkworm "Blueblood" *(Touch and Go, POB 25520, Chicago, IL 60625).* Always taking a back seat to Pavement (in my opinion), Silkworm is one of those bands that people know of but never heard music from. The constant touring and having many discs out helps a band. Seeing Silkworm a couple of times and hearing a couple of their discs, I had an idea what to expect. This is pretty good; nice off-kilter almost-pop-but-not-quite. Like Pavement, without the annoying vocals.(CD)**-Jack**

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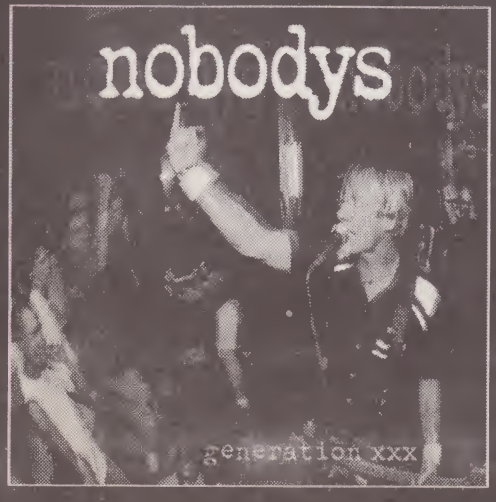

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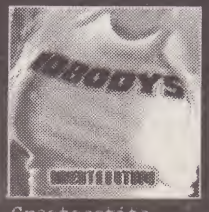

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Sinister "Aggressive Measures" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106).* Sinister returns to reclaim their place at the top of the Death Metal heap. Blazing drums and grinding vocals accompany a blistering attack of notes and power chords. This is non-stop kill. With bands like Sinister, it amazes me that anyone even remembers that there is a scene in Florida. Nuclear Blast continues to prove why they are the Death Metal masters.(CD)-**Myk**

Sinner "The Nature Of Evil" *(Nuclear Blast, POB 43618, Philadelphia, PA 19106).* This is the band from the '80s and they sound like it. The music is still very dated even though it's new. The only exception to that is the addition of blast beats all the way through the songs. The recording is powerful and the vocals are mixed right up front. There is, at times, this horrendous keyboard in the background they could have done without. This is like very heavy, latter era Accept. Sort of the "Balls To The Wall" time period, except the guitarists aren't quite as good as the German string slingers. All in all, not a bad album, but also not the number one '80's band I'd like to see come back. I still prefer Piledriver.(CD)-**Myk**

Soilent Green "Sewn Mouth Secret" *(Relapse, POB 251, Millersville, PA 17551).* The grinding grudge gods from down South return with their first full-length for Relapse. The EP was fuckin' awesome, and this is as good, if not better. I mean, it's a full-length to begin with – it's like 45 minutes of Saint Vitus tinged Southern Death Rock. Throw in for good measure a gut-ripping vocalist ala Ihsan and you've got Soilent Green. Brian of EyeHateGod is one of the masterminds for this great band just to give you an idea where they're coming from. This is just pure doomy delight.(CD)-**Myk**

Southpaw "Brighter Future" *(New Found Hope, POB 564551, College Point, NY 11356).* GRRRRRRRRRRRRR! The stuff that's blaring out of my speakers here in the *UTV* dungeon is makin' me sooooo hyper I don't know what to do with myself! Hugo (Mike Fitzgerald) has to be one of the fastest staccato guitar playin' motherfuckers I've ever heard, careening at full throttle for most of this album (check out "Still In Business"). And hey, the rest of the band keeps up, blasting out in a frenzy then holding back and thunking ya over the head, LIHC style. I like the lyrics, I like the vox....shit, it's really one hell of a record. I'd like to see these guys tour, cause the rest of the country should hear 'em. There are also some absolutely hilarious not-so-hidden doo dads at the end, making fun of the LI club scene boneheads, the pronunciation of the word "terlet," and a "How to Talk Dirty In Spanish" primer. Cool packaging, with lyrics too! A winner all around.(CD)-**Rich**

Squarepusher "Big Loada"/"Music Is Rotted One Note" *(Nothing/Universal, Greg says: "It's one of those things where it doesn't really need an address").* These are two different releases that show the opposing sides that you can get from a band. *Big Loada* is high paced Breakbeat Drum and Bass that has the feel that you'd get if a DJ was spinning four turntables at once. Heavy, deep sounds which I think are certainly worthy of the praise Squarepusher is receiving in the mainstream press. *Music Is Rotted One Note* shows the band at its worst. It's one thing to be experimental and push limits -- I understand that completely -- but when you're experimenting with how far you can push rather hum drum junk I have to draw a line. Throwing noises over oldie Jazz is cool for about two minutes. A whole CD is just... uh... it becomes a snooze fest. This stuff is probably more interesting to witness it being put together live, so I won't deem it completely worthless. Since I like high tech gadgets and gizmos I'd like to see what crap these guys are running. To make a long story short, pick up *Big Loada* and wait until some DJ big wigs remix the stuff off of *Music Is*...(CD)-**Groovy**

Static X *(Warner Bros, the address is in the phone book).* This three song CD sampler is a perfect intro to a band that reeks of White Zombie influences. Yes, there are plenty of metallic guitars, synth programming and distorted vocal effects blended in the mix but I'm sure you've heard this potpourri before. Original? No. Tolerable? Yes.(CD)-**Alex**

Ten Foot Pole "Insider" *(Epitaph, 2798 Sunset Blvd., Los Angeles, CA 90026).* Impressive indeed. Ten Foot Pole's latest specializes in fast paced Cali-Punk that's fresh, raw and loaded with positive "help yourself" type lyrics. These guys have a lot more in common with ALL, then let's say, Green Day.(CD)-**Alex**

Theatre Of Tragedy "Aegis" *(Century Media, 1453-A 14th St #324, Santa Monica, CA 90404).* This is one of those hard to classify records. It features some true Gothic elements (and don't mean the crap found on a Type-O CD) in addition to some classic Metal ballad influence. Excellent atmospheric keyboards permeate the entire recording, similar to the stuff found on the German Prophecy Records label. This record most reminds me of the newer stuff that In The Woods is doing. It is heavily derivative of Black Metal, but has none of the harshness. The female vocals are haunting, and melodic and the male vocals are sort of like taking Morrissey and giving him a set of nuts. This is my favorite offshoot style of Metal at the moment, and is ranking high in my list of new stuff. A great record for both Metal and Gothic fans.(CD)-**Myk**

Token Entry "From Beneath The Streets" *(Go Kart/Sound Views/Mendit, POB 20 Prince St., New York 10012).* Token Entry's Christmas show was the first Hardcore show that I ever attended. It was 1987. There I was, 17 and awestruck, holding a Token Entry T-shirt right in front of the crowd and BOOM! Lead singer Tim Chunks does a barrel roll, feet first, right into the crowd of obvious posers in the front. The picture is right there in this CD. What an ASSHOLE!! Flash ahead 10 years later; some of the songs still hold up against time ("Revelations," "Decide" and "Latent Images") but otherwise this is more of a nostalgic romp of the '80s for me. There is nothing new on this CD, but if you don't have this on vinyl (I do), pick it up.(CD)-**Mr. Noiz**

Treiops Treyfid "Reach The Explosion" *(Deep Reverb, POB 986, Arlington, VA 22216).* Pitchblende's former frontman has gone solo. They vocals are more dominant than in the old band, but the music is still much the same -- not as "hard," but still really good. "I Have Learned" and a couple of other songs show evidence of growing pains, but these songs are still pretty good. You can tell TT still needs the help of the other Pitchblende members -- he has them playing on a couple of tracks, plus a whole bunch of DC indie-hipsters. Overall this is a great disc, and if you miss Pitchblende this will fill the void nicely.(CD)-**Jack**

Underdog "The Vanishing Point" *(Go Kart/Sound Views/Mendit, POB 20 Prince St., New York 10012).* This was originally released in 1989, but what could they do to this classic to possibly make it better? I guess re-releasing it to make it available would be a good thing (I have my old CD, so I never thought of this CD being unavailable). Other then a boost in volume this sounds pretty much the same. This is one of my all time favorite Hardcore bands. When this was released it was a highly anticipated record, and 10 years later, it still holds up for me. I even had a chance to see 'em live once. There are a bunch of live tracks at the end of this CD (but where is "Frontside Grind"?), which brings the track number up to 25. At times Richie sounds a bit like Adam Sandler (check out the song "Underdog").(CD)-**Mr. Noiz**

The Unseen "Lower Class Crucifixion" *(A-F, POB 71266, Pittsburgh, PA 15213).* Yeah, so these guys look like a bunch of crusty idiots hangin' out in front of the porn shop but hey, the kids love that look. I've heard a shitload about how good these guys were, but I figured the spikes and mohawks always sold bands as being a lot better than they actually are. In Unseen's case they rock; they **really** do. I like this a lot. I'm shocked. Fast chaotic Street Punk with a total "fuck you" attitude. The best song by far is "Too Young to Know" with the "Hey Dad Fuck You" sing along. This bad boy of a disc even has its Oi! Oi! Oi! chants! What else can you ask for from a Punk band?(CD)-**Spag**

V/A "The 3-Way Dance" *(Striving For Togetherness, POB 4571, College Point, NY 11356).* This is great; three bands (No Redeeming Social Value, Romantic Gorilla and The Six & Violence) duke it out as well as playing each other's songs. There's an excellent illustration on the cover art depicting all the bands in a wrestling match. I can't say which one I like best, but I will say that I liked the Six's song title "Petty Staycash". It's all good.(CD)-**Mr. Noiz**

V/A "The Big Monster Bash, Volume 1" *(Sci-Fi Western, 900 W. Grandview, Roseville, MN 55113).* Hi-fi, sci fi, monster rock, swing-a-ding, tiki lounge-style bullshit. A comp of 21 bands including the Exotics and El Vez, who does the best song on the album. It's a cover of that instrumental song from the movie, *La Bamba*. I can't remember the name of the song but it was my ex-girlfriend's favorite song. Maybe that's why she dumped me. I can't even remember the song title. Shit. This is a martini-style record for your swinging leopard skin-wearing ass.(CD)-**Spag**

V/A "Blood Red Battle Royal" *(Blood Red Vinyl & Discs, 2134 NE 25th, Portland, OR 97212).* What an awesome Garage comp! Sixteen kick ass rockin' tunes include the fuck you sounds of the Screamin' Furys, The Woggles, The Royal Pendletons, The Hate Bombs and 13 Frightened Girls. This is an awesome comp with a lot of punch. I love it. By far the best Blood Red release. Good fuckin' job boys. Finally, a comp I can drink to and fuckin' enjoy.(CD)-**Spag**

V/A "Bride Of Chucky" *(CMC, 1540 Broadway, New York, NY 10036).* No, I haven't seen the movie, and yes, the real reason I got this was for the unreleased Slayer track. As a whole this soundtrack doesn't do much for me, and the Slayer track is actually lacking. It doesn't really go anywhere, but everyone is entitled to a bad song. The stand out songs on this are the Bruce Dickinson track from his new record (which is simply amazing) Motorhead, and a Graeme Revell track. This is one of the better showcases for CMC though. Unfortunately, they also have jumped on the new Metal bandwagon and included bands like Powerman 5000 and Coal (Korn) Chamber and Stabbing Westward. Oh well, at least those fans will enjoy the entire CD. Don't buy it just for the Slayer track.(CD)-**Myk**

V/A "Chapter VII: All Men Are Liars" *(Fat Possum, POB 1923, Oxford, MS 38655).* First of all the title of this amazing Blues comp is funny when accompanied by a picture of Christ's head as the background. Anyway it seems that someone at Epitaph gots the Blues, 'cause they distribute Fat Possum stuff now. Here's the list of contributors: Cedell Davis, Bob Log III, Johnny Farmer, 20 Miles, Junior Kimbrough, T-Model Ford, The Neckbones, Paul Jones, Elmo Williams, Hasil Adkins, Robert Cage, and RL Burnside. Chek this out for something in the new year.(CD)-**Dr. Deathray**

V/A "ECW Extreme Music" *(CMC, 1540 Broadway, New York, NY 10036).* I received this with the *Bride Of Chucky* CD and got a pretty good laugh out of it. That was until I listened to it. Bruce Dickinson doing the Scorpions "The Zoo"?! Motorhead doing "Enter Sandman"?! Monster Magnet doing "Kick Out The Jams"?! This CD is blazing! Like most

"Damnit! Scottie, I need more power..."

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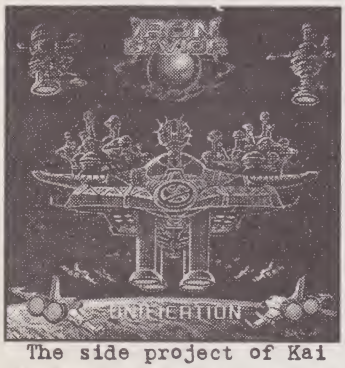

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of these things there is always a couple of sorry tracks like Kilgore, but you have to take the good with the bad. This CD is worth the exclusive cover songs alone. There are a few others – like Anthrax -- that are good and make this well worth while. A real triumph for CMC, and something good ECW put their name on.(CD)**-Myk**

V/A "The Evil Return Of Roots II" *(Root Of All Evil, 636 N. Snelling Ave, St. Paul, MN 55104)*. The second in an ongoing series by a Minnesota DJ to showcase underground bands. Stand out tracks are Japan's Sigh, Impaler, Groinchurn, aand Ripsnorter. As a whole, other than those tracks, the rest is really bad. I don't fault the fine people at Root Records, as they are just trying to help people out. They have a noble cause and I hope they continue this and their radio show. I fault all the people out there who just don't understand how bad their band is. There are some songs that are absolutely painful to listen to, but I won't name them by title. You should all get this for the good bands, so you know what full-lengths to go look for. You should also get this so you know what full-lengths NOT to get. But, it's well worth the exclusive Sigh song anyway, considering how hard it is to get their stuff in this country.(CD)**-Myk**

V/A "Fruited Other Surfaces" *(Vermiform, POB 12065, Richmond, VA 23241)*. Whewie! This is the second hotcake I got from Vermiform in one issue. This CD is just a lot of fun. There is a mish mash of lo-fi noise, mixed with some electronic stuff and what sounds like No Wave crossed with Thrash. If you remember the *Release Your Mind* comps that came out on Relapse, and *The Japanese/American Noise Treaty* this is similar, except the people designing the soundscapes knew when to end things and didn't go overboard. (No, don't think I'm dissing Merzbow, but I'm sure his biggest fans don't even play his stuff all the way through). Anyway, this has people from all over on it. You've got your Tit Wrench, Drop Dead and bands with fun names like Amps For Christ, White Christmas and Spastic Colon. Men's Recovery Project are on this as well, and I'd like to point out they have a pretty nifty CD out. You really can't go wrong. If you want to hear the future of abrasive experimental music, here it is today.(CD)**-Groovy**

V/A "Hard Core Logo Soundtrack" *(Velvel, 740 Broadway, NY 10003)*. I would like to see this movie, 'cause I've never heard of it before and supposedly it opened on November 13th. Well anyway, most of the songs here are performed by Hugh Dillion (who is the frontman from platinum Canadian act The Headstones) accompanied by the band Swamp Baby. They do a cover of the Dead Boys' "Sonic Reducer," and for some reason whenever I hear that song I get a good feeling in my Punk Rock heart (how poetic). Also included is a song solely by Swamp Baby, one from Teenage Head, "Touring" from The Ramones (which sounds like "Sheena Is A Punk Rocker" with different lyrics), and the final song is by Chris Spedding. Most of the music is reminiscent of late '70's Punk Rock n' Roll...think Dead Boys, Johnny Thunders, and New York Dolls.(CD)**-Dr. Deathray**

V/A "New York's Finest II *(Nesak International, 14000 Military Trail #208A, Delray Beach, FL 33484)*. Here's volume two of the Nesak comps featuring New York's best Punk bands. I don't know if you can say these are the **best** New York bands, but hey, it contains 10 bands doing one original and one cover each. The disc kicks off with Electric Frankenstein doing "Neurotic Pleasure" (kick ass). Other highlights are Jones Crusher and Latex Generation. Also includes the Kowalski's, Suicide Kings, Toilet Boys (so fuckin' overrated), Stisism, LES Stiches, Libertine and Yellow Scab.(CD)**-Spag**

V/A "Wankin' In the Pit" *(Suburban Home, 1750 30th St. #365, Boulder, CO 80301)*. I have a question: Do people really give a rat's ass about this kind of Punk anymore? This comp is American vs. Japan bands, with many bands from Fat Wreck Chords and Honest Don's. So here we have the incredible Snuff and Chixdiggit with the Teen Idols, Mad Caddies, Limp and, yes, NOFX. All these songs are on their full-length releases. But, hey, you also get seven Japanese bands that sound like Hi Standards, something I don't need. Another dust collector.(CD)**-Spag**

V/A "WAR Dance" *(WAR/Relapse, POB 251, Millersville, PA 17551)*. WAR Records is one of the up and coming labels in Europe at the moment. Much of the stuff is a cross between Black Metal and Death Metal, making it original while still being heavy as shit. This fine sampler is absolutely crushing. It was released to commemorate the partnership with Relapse in the US. The music is all from the label's early releases, plus some unreleased and hard to find gems. Not to mention one hell of a line up for such a new label. Bands like In Flames, Cryptopsy (pre-Century Media), Arch Enemy (Ex-Carcass), In Thy Dreams, and my personal favorite, Naglfar. The packaging is amazing, and the music is twice as good. This is a must own for the people into the mentioned bands, and if you're not familiar with those bands it's all the more reason you have to run out and get this now. One of the best Metal comps of 1998.(CD)**-Myk**

V/A "Wreckage and Exit Present: Mindset Overhaul" *(Wreck-Age, POB 236, New York, NY 10012)*. From Bad Trip to The Judas Factor, Wreckage/Exit have been extremely supportive of the LI/Queens and NYC scene; we've all seen/heard and liked at least one of these bands on this label. So, if you like bands like Sons Of Abraham, Indecision, Milhouse, Yuppiecide, Die 116, Mind Over Matter, etc., get this CD. Hell, I'd even go so far as to say that if someone asked me what LIHC sounded like, I'd give 'em this CD and tell 'em to use their imagination.(CD)**-Mr. Noiz**

V/A **Braid/Burning Airlines** *(DeSoto, POB 60335, Washington DC 20039)*. This is a split single that documents the duo's tour of Europe, which took place in the late months of 1998. Both of these bands are amazing. Braid contributes a cover of Burt Bacharach's "Always Something There To Remind Me," a tune which we all annoyingly know as the song made popular by Naked Eyes. After one earful of Braid's version you will instantly forget about those '80s heroes because Braid turn the song into its worst nightmare; it's an unusually dark interpretation for such a heartfelt Emo band. The Burning Airlines side features a cover of Echo and The Bunnymen's "Back Of Love." I was never a big Echo fan and never heard their version of the song, but Burning Airlines easily make this tune their own. This has plenty of the rhythm and rock that can be found on their first 7" record.(7")**-Lloyd**

V/A **Bugsy!/ 8 Days Without Cable, SAD, Box 8, and Mad Cow Dizeaze 182** *(6 Pack, 4 Spruce Tree Lane, Huntington Station, NY 11746)*. This is a five band split CD. It's the last recordings from Ska/Punk metalheads Bugsy! (seven songs from them, and a really funny sample that starts this CD off). These are the best songs that Bugsy has recorded, so if you're a fan pick this up. 8DWC are from CT, and they give us six melodic Punk songs with a raspy voice reminiscent of Jesse Michaels meets Jeff Ott, with a dash of Blake Scwartzenbach. SAD play fast Cali-style Punk Rock. They also give us six songs. Sometimes they sound like Lifetime, and at others, Pennywise. And once in awhile they'll throw in a Ska song for ya too. My favorite is "Slipping Away;" you gotta love the sing-a-long part. Box 8 are from Virginia, and they play sloppy, screamed Punk Rock. Mad Cow Dizeaze 182 grace us with nine songs, including a cover of Bugsy's "Walk Away" which is really funny. Then the have some sort of a song trilogy going on..."Sea Herpes," "Time Flies When You're Talking About Vaginas," and "Stuffed Anus Surprise." Then jokingly, "Ska For the Kids." All in all, this is worth the six or seven bucks...order it now sucka!(CD)**-Dr. Deathray**

The Volcanos "Finish Line Fever" *(Estrus, POB 2125, Bellingham, WA 98225)*. And they're off! The Volcanos play twangy strum und drang with a dumptruck load of class -- there's a breezy Surf vibe, but also a serious workout on the ol' fretboards. Lotsa reverb and guitar interplay, and no vox (if you haven't figgered that out already). Then again, when you have gits that do the talkin' so well, who needs to sing? I put on my shades, kicked my feet up on the black leather in my living room, and awaited a beach bunny daring enough to rub some suntan lotion into the rolls of fat oozing over my shorts....guess ya had to be there. Estrus, of course.(CD)**-Rich**

Warzone "The Victory Years" *(Victory, POB 146546, Chicago, IL 60614)*. Everyday we look up and see some reminder that we lost one of the most prolific faces in Hardcore. This is a retrospective of the Warzone music released the last few years on Victory. Tony put faith in these guys when everyone else gave up. They rewarded Tony with some of the best music the band ever did, and musically, probably the best line up Warzone ever sported. This is a great compilation for those not familiar with the band, but all the material is previously released. It's not necessary for old time Warzone followers as they probably have all this. I felt a word was necessary because they did one hell of a job putting this together. Thanks to Jeff at Victory for getting this to me, and one last thanx to Ray for all the years.(CD)**-Myk**

Whale "All Disco Dance Must End In Broken Bones" *(Virgin, 338 N. Foote Hill Rd, Beverly Hills, CA 90210)*. A good Pop/Dance/Rock CD. When Whale are kicking ass, they sound like a cross between the Beastie Boys, Portishead, and Beck. The Portishead comparison is mostly because of the vocals, but some songs have a certain slow, drugged out, Trip Hop feel to them. The Beastie Boys and Beck comparisons are because Whale create a white boy/funk/frat-boy mix of dance music and Rap. Not every song is winner, but this is better than anything on MTV...especially that horrible of Offspring song. (CD)**-Mr. Hymson**

Where Fear And Weapons Meet *(Revelation, POB 5232, Huntington Beach, CA 92615-5232)*. These guys tip their hat to the Sick Of It All sound. The drummer's name is "The Lion," and he lives up to the name (no lion puns, that would be too easy). This band plays straight forward Hardcore, and they do a pretty good job at it. Oh yeah, I like their name.(CD)**-Mr. Noiz**

Where Fear And Weapons Meet *(Revelation, POB 5232, Huntington Beach, CA 92615)*. Wow, I get to review a Hardcore record! But I only like one Hardcore band these days -- Sick Of It All. Okay, so I get this five song EP and by the name of the band I'm thinking it's basically a book on CD. What kind of a name is Where Fear And Weapons Meet? It sounds to me like a book or a band that has so much to preach they even preach within their name. So anyway, I pop in the disc and BOOM it's a powerful wall of classic '87 style Hardcore. It's like I'm listening to Sick Of It All! There's no Metal! I don't understand. Where's the metal? Fuck, I like this. It has the sound I remember as a youngster, but I'm afraid to read the lyrics 'cause I'm sure it's some political backstabbing bullshit youth crew/PC/unite as one kind of shit that's been told and told over and over again. I don't need another band to tell me to stand together. Naw. Fuck it. Whatever the lyrics are about, this kicks ass.(CD)**-Spag**

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ARE ON PAGE THREE.

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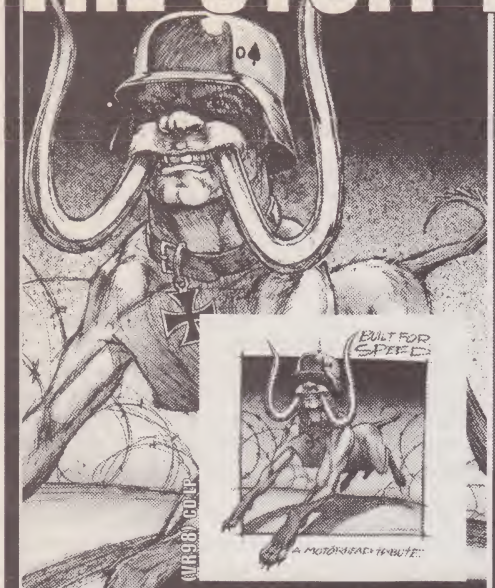

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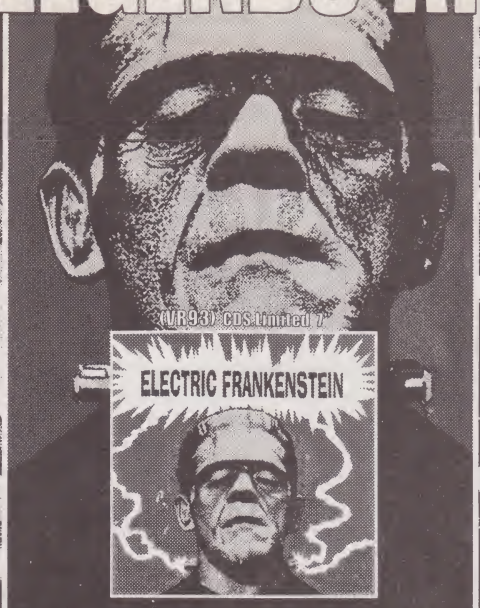

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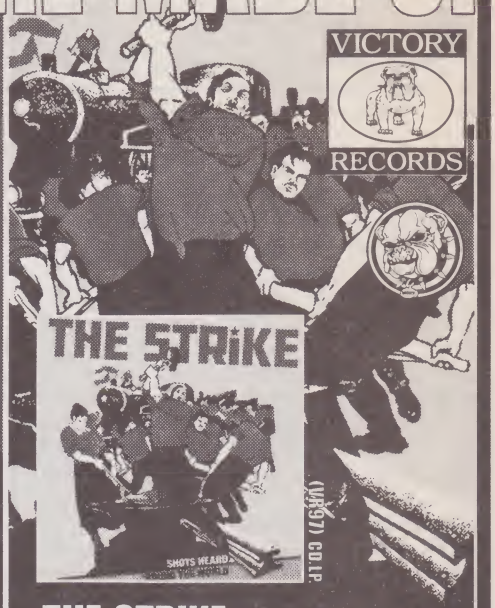

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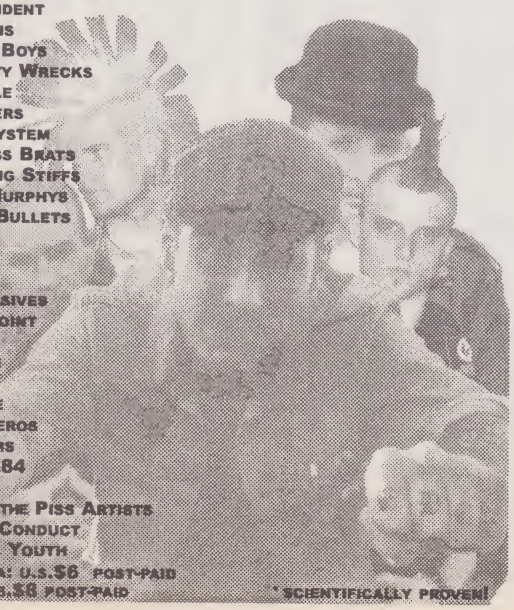

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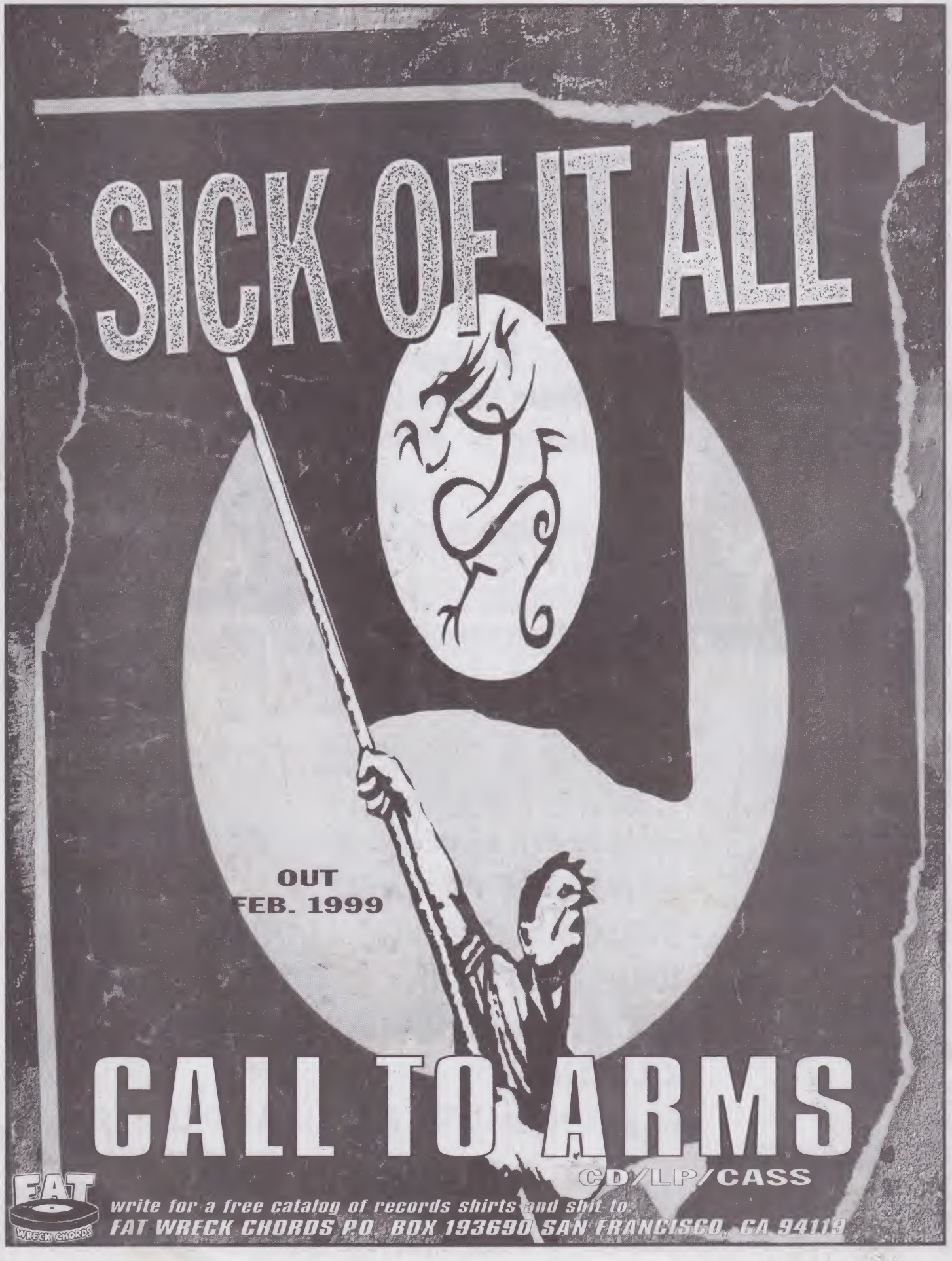
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